

MUSICAL AMERICA



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John C. Freund

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HOME FOUNDED FOR OLD MUSIC TEACHERS

PROPOSED GAMBLING HOUSE IN
PHILADELPHIA CONVERTED
INTO RETREAT.

Handsomely Appointed Building will Shelter Aged
Instructors as Result of Philanthropy on One
Man's Part—Tenants to Enjoy Every Comfort.

PHILADELPHIA, Dec. 12.—Through the philanthropy of a well-known patron of music in Philadelphia there has just been established in this city a splendid home for music teachers who have met misfortune in their declining years. The founder stipulates that his name be not published in connection with it, as he seeks no personal notoriety. As he is a man of business, he fears that his unselfish motives would be misconstrued.

The institution is to be to musicians what the Forrest Home is to actors. Its inmates are not to be regarded as objects of charity; on the contrary, the home is to be considered as something justly due the financially unfortunate musicians who shall obtain a haven there for their remaining years.

The home is not a bare and plainly furnished building. The founder visited similar institutions in Europe—there is none other in America—and having reached a conclusion, called in conference half a dozen men, all of whom are widely known citizens of Philadelphia, and asked them to serve with him as a Board of Directors, and they gladly consented.

After looking over a number of properties the building and lot at No. 236 South Third street was purchased.

The building was but a few years ago remodeled and fitted up for a first-class gambling house, at an expense of nearly \$20,000. It is one of Philadelphia's old-time mansions, three stories in height, but wide and deep, with many large rooms. Back of it extends a large yard, and there the house is provided with an inviting porch.

The advocates of the law of chance who fitted up the building paid no attention to cost; it was destined by them to be one of the finest gambling houses in the United States. The ceilings are all ornamental pressed steel; the floors are the finest hard wood. The chandeliers are most elaborate, and the walls are rich in stucco work and mural painting, and the general scheme of decoration is of the sumptuous, yet tasteful, kind.

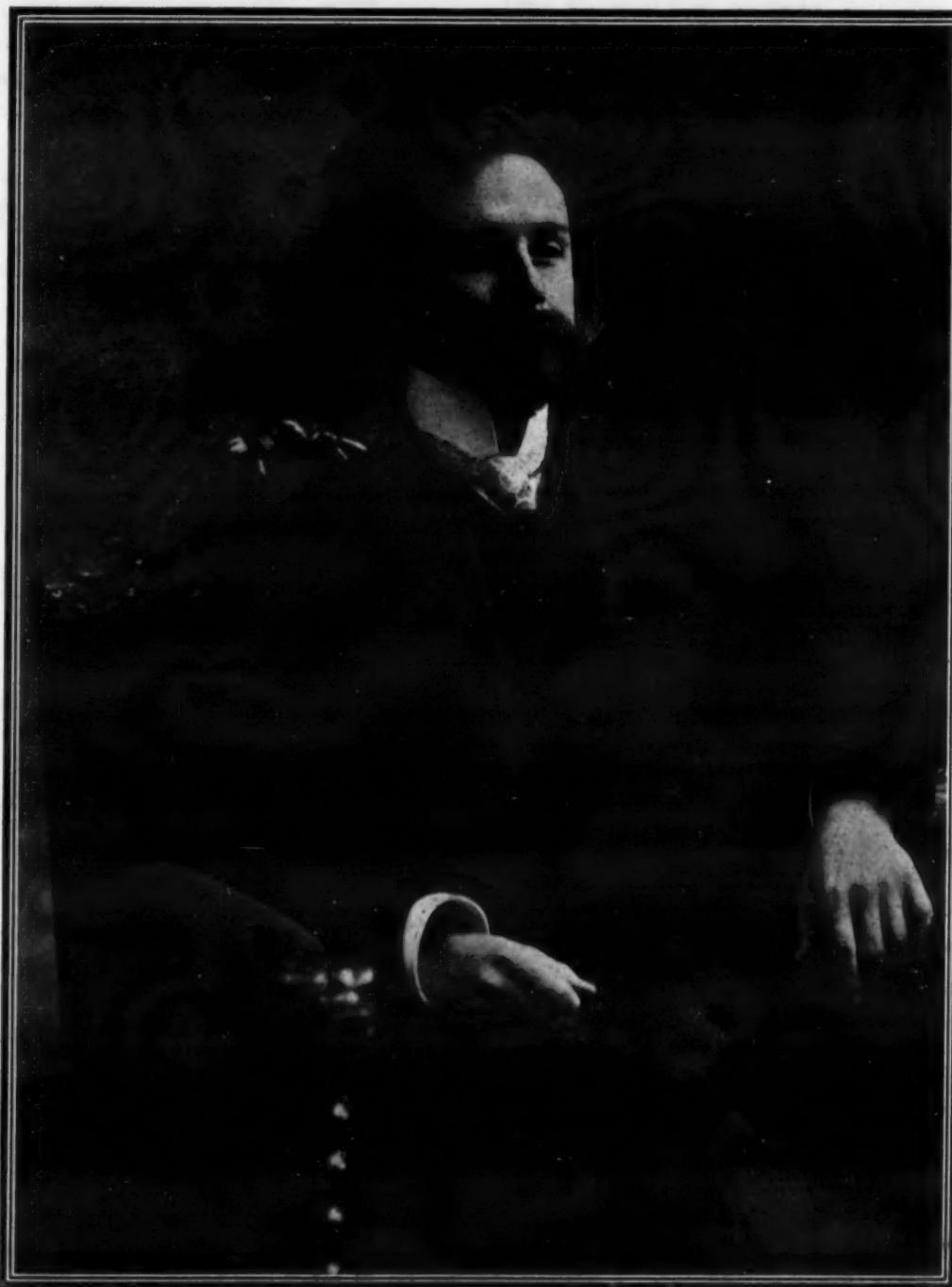
(Continued on page 19.)

NEW ORCHESTRA FOR BOSTON.

Wallace Goodrich Plans Series of Good
Concerts at Moderate Prices.

Boston, Dec. 9.—The organization of a new orchestra is announced by Wallace Goodrich. It is to be composed of fifty-five professional musicians.

Mr. Goodrich plans to give concerts of the highest class at moderate prices; to provide for the performance in a relatively small auditorium compositions, which, to have their fullest effect, must be brought into small halls, and to produce new and infrequently heard works, including compositions that require the assistance of a chorus.



ALEXANDER SCRIBINE

Russian Composer and Pianist Whose Works Are Popular in America. He Arrived in New York Tuesday (see page 8).

E. DE RESZKE FOR CONRIED.

Metropolitan Opera Director Arranging
for Basso's Appearance This Year.

It was announced this week that Edouard de Reszke, who was originally engaged to sing with the Manhattan Opera Company, will appear at the Metropolitan this season. His brother-in-law, Willy Schutz, is now in negotiation with Mr. Conried looking to the appearance of Mr. de Reszke at the Metropolitan in the months of February and March. The general terms of the contract have been settled and only a few details remain to be discussed. In addition to the Wagnerian rôles of his repertoire the basso is to be heard as *Mephistopheles* and *Frère Laurent* in "Romeo et Juliette."

Oscar Hammerstein engaged M. de Reszke for his new company early last Spring, but subsequently broke the contract on the ground that the basso had not gone to his brother Jean and taken lessons all Summer to prepare himself to return here as he promised Mr. Hammerstein to do.

SINGS AS MOTHER DIES.

Olive Fremstad Receives Sad News
After Performance in Philadelphia.

PHILADELPHIA, Dec. 11.—Those who listened to the superb singing of Mme. Olive Fremstad as *Venus* in "Tannhäuser" at the Academy of Music this evening, did not know that as the singer charmed her audience a messenger was waiting with the news that Mme. Fremstad's mother had died this evening at her home in Minneapolis.

The singer went on with her part, also ignorant of her loss, while the few who knew of it, including Prof. Behrins, her husband, feared to break the news until she had finished.

A telephone message at 9 o'clock informed Prof. Behrins that his mother-in-law was dying. A second message apprised him of her death. She had been in ill health and death was not entirely unexpected.

Mme. Fremstad and her husband left for Minneapolis at the close of the opera. Mme. Fremstad was overcome.

CINCINNATI GILMORE BENEFIT A FIZZLE

MR. VAN DER STUCKEN WITHDRAWS
WHEN IMAGINARY CHORUS
IS ADVERTISED.

Concert Takes Place But Not in Manner Promised
by Manager—Campanari Sings and Herman
Bellstedt Conducts Band of Union Musicians.
(By Telegraph to MUSICAL AMERICA.)

CINCINNATI, Dec. 13.—The mammoth testimonial planned this week at Music Hall to honor the memory of the late Patrick Gilmore, and as a benefit for the widow and daughter of the famous bandmaster, proved quite the reverse of the desired end. Instead of a military band of 200 musicians and a chorus of 500 voices to render the programme, under the direction of Frank Van der Stucken, as advertised, an orchestra of seventy-five men from the local Musicians' Protective Association did the best they could with the "Tannhäuser" overture and other numbers.

Herman Bellstedt became the director at the "eleventh hour." The manager, claiming to be James Morrissey of New York, is blamed for the absence of the promised chorus. Manager Morrissey is said to have failed in his part of the agreement to have a chorus for rehearsal, and the withdrawal of Mr. Van der Stucken followed when Morrissey persisted in advertising the chorus as an attraction after it was known there would be none.

Giuseppe Campanari, engaged as soloist, at first refused to participate, not desiring to appear with a band. He was subsequently induced to sing with piano accompaniment. The accompanist was selected from the audience.

IMPRESARIO'S NARROW ESCAPE.

Mario Lambardi Suffers From Overdose
of Chloral in Los Angeles.

LOS ANGELES, Dec. 10.—Mario Lambardi, the impresario whose opera company opened the new million-dollar Auditorium Temple here, narrowly escaped death from an overdose of chloral taken to relieve pain, it is stated. Lambardi was ailing, and while in his room in the Hotel Nadeau his pain became so great that he took the opiate to get relief.

The hotel physician called in other doctors, and after several hours of hard work the man's life was saved. Intimations of suicide are resented. Lambardi and his associates netted \$40,000 profit on this, their first, season at the Auditorium.

Schumann-Heink Insures for \$100,000.

Mme. Schumann-Heink has just taken out insurance in a New York company, in the form of ten 5 per cent. gold bond policies for \$10,000 each. Eight of the policies are for the benefit of her eight children. The policies were taken out on the fifteen-year endowment plan. At the expiration of that period or at her death the bonds will have a total cash value of \$130,000.

Musicians Blackball Strauss.

BELIN, Dec. 11.—Like Wagner before him, Richard Strauss, composer of "Salome" and many other noted works, has been rejected as a member of the Senate of the Berlin Academy of Arts, an institution corresponding to the French Academy. All the sculptors, painters and other artists voted in his favor. The musicians alone blackballed him. They included Humperdinck and Joachim.

HAMMERSTEIN HAS UNUSUAL MASCOT

STRANGE DOG HAS BEEN ATTACHED
TO NEW OPERA HOUSE FROM
THE OUTSET.

"Blackie" Gives Unmistakable Indications of Being a Canine of Musical Sensibilities and Taste—Expresses a Preference for Bonci thus Far.

In the accounts of the opening of Oscar Hammerstein's new Manhattan Opera House there has been no mention of one of the most important figures in the construction of the West Thirty-fourth Street temple of music.

Even the impresario himself treats him with the greatest respect, for he came to the new opera house the very day ground was broken for the site.

He is no other than a small mongrel dog, called Blackie, and not one day since work began on the building has this black mascot been away from the premises.

Blackie was fed regularly by the workmen, and since most of them were Italians, his taste for music is said to come from them. At any rate, even Signor Bonci allows him to approach him and listen to the golden notes floating through the auditorium without ordering him out of the place. All of the grand opera rehearsals are tried on this dog.

No one knows where he came from, but he has come to stay. It is vaguely suspected that he was reared in musical environments, as he never howls during rehearsals and is particularly fond of Italian opera. As yet he has not expressed a preference for any one of the sopranos, though he has selected Bonci as favorite tenor.

The black mongrel is a pet of every attaché of the house, and he is the only dog in New York that moves in grand opera circles.

MARGULIES TRIO IN BOSTON.

Interesting Concert in Sunday Chamber Music Series.

Boston, Dec. 10.—The second Sunday Chamber Concert of the season, the thirty-sixth in the entire course, was given yesterday afternoon in Chickering Hall. The Adele Margulies Trio (Miss Margulies, pianist; Leopold Lichtenberg, violinist; Leo Schulz, cellist,) played the following programme: Richard Strauss's sonata in F major for piano and cello; Arensky's trio in D minor, and two violin solos—a "Fantasie-stück," by Sjogren, and the romanza from Wieniawski's second concerto.

The nature of the programme and the fine musicianship that characterized the performance, served to make the concert one of uncommon interest.

Martha Gissel's Appointment.

From many applicants the music committee of the Church of the Incarnation of Brooklyn selected Martha Gissel, a young soprano singer as soloist. Miss Gissel is studying with Arthur Claassen.

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GOOD POSITION FOR ZOE FULTON

Promising Young Contralto Engaged
For Quartette in Mt. Vernon
Church.

Zoe Fulton has recently resigned her position as contralto soloist at the Washington Heights Methodist Episcopal Church, New York, to accept a similar position in the quartette of the Chester Hill Methodist Episcopal Church of Mt. Vernon, N. Y.



ZOE FULTON

Young Ohio Contralto Who is Now Singing
at Chester Hill M. E. Church, Mt. Vernon

Miss Fulton, who was selected from among a large number of applicants, is considered one of the most promising young contraltos before the public. Her voice is deep, powerful and of good range, and she uses it with commendable judgment and taste.

The young singer is an Ohio girl, her father being a prominent attorney in that State. Before going to New York she had attracted wide attention in her home city. Well equipped with natural talent and a thorough musical training, she has entered upon a career that seems destined to place her in the front ranks of New York's vocal artists at no distant date.

New National Anthem for Canada.

TORONTO, Dec. 11.—A new national anthem has been dedicated to the people of Canada by W. A. Fraser, the novelist, and Dr. Albert Ham. Mr. Fraser has been happy in his verse, which, unlike most national anthems, possesses the saving grace of true poetry. Dr. Ham's appropriately conceived setting of it will be sung for the first time at Massey Music Hall on January 14 and 15 by the National Chorus, under Dr. Ham's direction, on the occasion of its concerts with the New York Symphony Orchestra.

ISABELLE BOUTON PLEASES PITTSBURG

POPULAR MEZZO-SOPRANO HEARD
AT CONCERT OF APOLLO
CLUB.

Fully Justifies Her Reputation of Being One of
Leading Artists Before Public—Singing of Amateur Organization Shows Marked Advance.

PITTSBURG, Dec. 10.—Wind and rain could not avail on Thursday against the attraction of such a combination as Isabelle Bouton and the Apollo Club, for Carnegie Hall was crowded to the doors, despite the elements.

The first number left little doubt that the club had made strides in more than one direction. Especially marked were the care and finish shown in the phrasing and the improvement in tone quality. "Like a Woodland Rose," by F. Mair, and Denner Smith's "Lullaby" were rendered in a manner which would have reflected credit upon any organization of professional singers, and which was all the more commendable in a society consisting of amateurs.

The chief pleasure of the evening lay, however, in the singing of Isabelle Bouton, the mezzo-soprano, whose praises, as this city is now able to testify, have been justly sung by Eastern critics. Liszt's "Once Again" and Proch's "Faded" were especially adapted to her voice, which is one of warm, rich coloring and imposing volume. Its charm is enhanced by the artiste's attractive personality. Her other selections included an aria from Herman's "Venita," "My Peace is Gone" by Graben-Hoffmann and a group of songs of popular nature. The final number, Gilchrist's "Legend of the Bended Bow," was a fitting conclusion to the artistic success of the evening.

FORCED OUT OF CHOIR.

Letters Informed Illinois Church Singer
She Had a "Hideous Voice."

BLOOMINGTON, ILL., Dec. 10.—After being a member of the Presbyterian Church Choir at Clinton for seventeen years, Mrs. Maud R. Bonnell has been forced out by anonymous attacks.

On October 10 she received an anonymous letter, in which she was accused of having a "hideous" voice and of being the only "old one" in the choir. Further, the letter declared, her remaining longer in the choir would be a menace to the organization and in plain words she was invited to "get out." This letter was followed by a request from the authorities of the church of which Rev. S. C. Black is pastor, that she resign, and she complied. Another letter which attacked her character, was mailed October 12, two days after the receipt of the first. She then engaged an attorney, who secured photographic reproductions of both letters and has turned copies over to the U. S. District Attorney.

LONDONERS HEAR AMERICAN MUSIC

Works by Edward MacDowell and Other
Representative Composers Make
Deep Impression.

LONDON, Dec. 10.—A recital of works by modern American composers was given at Broadwood's last week by Grainger Kerr and Katherine Ruth Heyman, the American pianiste.

The programme consisted of twenty-two well-chosen songs and four piano solos. Miss Kerr's intellectual powers of interpretation enhance the value of any item she selects for performance, and the compositions which best repaid her efforts on this occasion were MacDowell's contrasting "Long Ago" and "A Maid Sings Light," Edna R. Park's "Cloistered Rose," K. R. Heyman's setting of Maeterlinck's "Et s'il revenait un jour" and the same poet-composer's dainty, graceful "Childhood Memories." Especially effective was the singer's tone-shading in Bertram Shapleigh's "Es duftet lind die Frühlingsnacht."

Miss Heyman elicits a warm tone from the piano, her color gradations are skillfully managed, and she apparently possesses the rare gift of a musical imagination. This was especially noticeable in MacDowell's "March Wind" and "From the Depths." A. Farwell's treatment of "The Domain of Hurakan," on the meaning of which Miss Heyman made a few remarks, proved to be of more than ordinary interest.

LONDON HEARS REVIVALS.

Old Gilbert and Sullivan Operas Are
Enthusiastically Received.

LONDON, Dec. 10.—There was much interest in the reopening of the Savoy Theatre Saturday night for a revival of the Gilbert and Sullivan operas under the direction of Mrs. D'Oyley Carte, with the cooperation of W. S. Gilbert, who superintended the staging, as he did in the days of his collaboration with Arthur Sullivan.

Every seat for the evening's performance of "The Yeoman of the Guard" has been booked for a long time, but a line of people began to form at the doors at ten o'clock in the morning.

The performance was an agreeable one, but scarcely recalled the Savoy traditions. The audience, however, were not disposed to be critical and enthusiastically cheered and encored the singers. Mrs. Carte, Mr. Gilbert the conductor, and the members of the company were repeatedly called to the footlights.

Lectures on Musical Productions.

Gustav L. Becker, whose lecture-musicals for his pupils and their friends are now in their twelfth season, has devoted the present series to talks in preparation for hearing important new musical productions. The series was opened in November by an illustrated lecture on Ibsen's "Peer Gynt," with the Grieg music, and continued last Saturday with a talk on Puccini's "Madam Butterfly."

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MANHATTAN SINGERS IN SUNDAY CONCERT

MR. CAMPANARI CONDUCTS AND
FORMER PITTSBURG GIRL
IS INTRODUCED.

Large Audience Attracted by First in Series of
Programmes to be Presented During Season—
Music Lovers Respond to Popular Price Rule

The first Sunday night concert given at Oscar Hammerstein's Manhattan Opera House this week attracted a large audience, enthusiastic and insistent.

The larger part of the audience was made up of discriminating music-lovers. As the prices for seats were nominal, these turned out in force, and orchestra, gallery and boxes were well filled.

The soloists were Mme. Pauline Donalda, Mlle. Regina Arta, and Mme. Ivan Alchevsky, Paul Seveilhac and Charles Gilbert. All but Mlle. Arta have been heard in opera since the opening of the house, and they repeated the success they have already won.

Perhaps the main interest in the concert was manifested in the appearance of Mlle. Arta, who was known in Pittsburgh before she undertook her studies in Europe. In her numbers, one from Massenet's "Herodiade" and the other from "Sigurd," she acquitted herself with favor. The enforcement of the anti-encore rule prevented her from giving a repetition.

The concert also served to introduce to the New York public Leandro Campanari as a conductor. The orchestra and Mr. Campanari presented Liszt's "Preludes," the overture to "Mignon," Massenet's "La Vierge," the minuet from Bizet's incidental music to "L'Arlesienne," the waltz from Volkmann's "Serenade" and the overture to "William Tell." Pretty music was the middle group of pieces by Massenet, Bizet and Volkmann. Mr. Campanari added to the popularity he gained last week at his violin recital, by giving performances that were satisfying in detail. He directs with authority and an intelligent understanding of the work essayed.

BOSTON LOSING HOPE FOR OPERA

Probability That Metropolitan Company
Will Visit "The Hub" Next Spring
Diminishing.

BOSTON, Dec. 11.—According to present prospects, it seems unlikely that the Metropolitan Opera Company will sing in Boston for a fortnight or even a week next Spring.

The New York season closes on Saturday, March 23. If the company is to come to Boston at all, it must do so in the course of the two following weeks of March 25 and April 1. Plans for the tour of the company have not yet been precisely made, but the likelihood that it will visit Boston is steadily lessening.

Two obstacles stand in the way of the week or the fortnight of opera originally proposed. No theatre of sufficient size is obtainable at the desired time, and there is no disposition on the part of any local manager or local interests to provide the guarantee fund the management of the company believes to be a necessary safeguard against possible financial loss. Apparently the first obstacle is graver than the second, but the signs distinctly are that Boston's operatic fast will continue for still another year.

Miss Ormsby's Appearances.

Louise Ormsby, soprano, was the soloist this week at a Brooklyn concert on Wednesday and in Springfield, Mass., on Thursday.

English 'Cellist Will Give Chamber Music Recitals Here with American Violiniste



MAY MUKLE

English 'Cellist Who Has Appeared With Great Success in Principal Cities of the United Kingdom. She Will Tour America Next Year

It was announced this week that May Mukle, the distinguished English 'cellist, will tour America during the season of 1907-1908 with Maud Powell, violiniste, in a series of chamber music recitals.

Miss Mukle is the youngest of a numerous family, who are all musicians of some note. The success she has attained has been phenomenal and the area she has covered in her concert tournees, comprises all the chief London concert halls, all the principal cities in the United Kingdom, besides tours in Australia (1903) and South Africa (1905). She also gave a recital in Paris (Salle d'Agriculture) 1902,

which received enthusiastic praise from public and critics.

She is fortunate in being the possessor of a most valuable old "Montagnana" 'cello, which was presented to her by a wealthy, musical amateur, a great admirer of this gifted musician. May Mukle has appeared at the principal orchestral societies throughout the United Kingdom and has had the distinction of playing at the Hereford Festival in September of this year. She has a great predilection for chamber music. One of her most interesting appearances in New York next season will be when she plays the Brahms double concerto with Miss Powell.

BONCI GETS \$800 A NIGHT FOR SINGING

Litigation Over Production of "La
Bohème" Reveals Salary Received
By Illustrious Tenor.

The woes of an impresario were aired last Saturday in the United States Circuit Court, where Judge Townsend listened to an application for a preliminary injunction asked by former Judge A. J. Dittenhoefer for Ricordi & Co., of Milan, Italy, restraining Manager Hammerstein from presenting the Puccini opera, "La Bohème," at the new Manhattan Opera House.

While the Italian concern is nominally the plaintiff, Lawyer Nathan Vidaver, representing Mr. Hammerstein, charged that Mr. Conried was the real complainant. The Herr Direktor, Mr. Vidaver declared, had recognized in Mr. Hammerstein a business rival, and was doing all he could to hamper the Manhattan's productions. This allegation neither Judge Dittenhoefer nor his son Irving made any attempt to deny.

Mr. Hammerstein, claiming a verbal contract with George Maxwell, the Ricordis' New York representative, to produce "La Bohème," not only engaged the tenor Bonci, he claims, but expended \$30,000 in costumes and scenery for the opera. According to Lawyer Vidaver, Bonci was engaged for \$800 per night, principally to sing the tenor rôle in "La Bohème," and later Mr. Hammerstein was induced to engage Eleanora de Cisneros, in Milan, to sing in the same opera, at the instance of one of the Ricordi firm whom he visited in Milan.

Lawyer Vidaver said Mr. Hammer-

stein's intention was to open his new theatre with the new Puccini opera, "Madame Butterfly," but found another manager had the English rights. Mr. Maxwell told him, however, that he might use "La Bohème," "Manon Lescault," "La Tosca," or any of the other compositions of Puccini, upon a payment of \$150 per night royalty. The Manhattan's manager then engaged Bonci and Miss Cisneros.

MONTREAL SYMPHONY ORCHESTRA CONCERT

Eva Gauthier Makes Favorable Impres-
sion and Mr. Goulet Gives Fine
Programme.

MONTREAL, Dec. 8.—The Montreal Symphony Orchestra, J. J. Goulet, conductor, closed the first half of its series of concerts at the Academy of Music yesterday afternoon, with Eva Gauthier as soloist.

The opening number was Mendelssohn's "Italian Symphony" in A major, the Andante of which was especially well rendered. "Une nuit à Lisbonne" by Saint-Saëns and Rubinstein's "Bal Costumé" were the other works played by the orchestra.

Miss Gauthier gave "Adieu, forêts" by Tchaikowsky, with orchestral accompaniments; Haydn's "Pastorale" and Landon Ronald's "The Dove," accompanied at the piano by N. Eichorn. The audience enjoyed this artist's performance and she had to respond after each solo.

The Symphony concerts will be resumed January 11. Among future soloists are Charlotte Maconda, Marie Hollinshead, Percy M. Woodley, Arthur Blight and others.

MELBA WILL SOON COME TO AMERICA

HAMMERSTEIN HEARS THAT SHE
WILL SING FIRST OPERA ON
JANUARY 2.

Amedeo Bassi, the New Italian Tenor Arrives
from South America—Impresario is Perfectly
Satisfied Over First Week of New Venture.

Oscar Hammerstein has just received word that Mme. Melba will be here shortly and he has definitely arranged for her first appearance at the Manhattan on January 2. But until the suit now in court regarding his right to produce "La Bohème" and "Tosca" is settled, it will not be decided in what opera Mme. Melba will make her first appearance as a prima donna under Mr. Hammerstein's direction.

Although he was not expected so soon, Amedeo Bassi, an Italian tenor, who is expected to prove one of Mr. Hammerstein's trump operatic cards, arrived on Saturday from South America, where he has been filling an engagement. Mr. Bassi is a handsome Italian and his operatic career has extended to all of the important capitals of Europe and the South American countries. Mr. Hammerstein is planning to have him make his American debut at the Manhattan Opera House within two weeks in "Aida," which is ready now in scenery and costume for its first presentation at the new opera house.

Mr. Hammerstein said this week that he was perfectly satisfied with his first week of opera and that he hopes to give New York some agreeable surprises in his season. "I have many plans for the Winter that have not been made public," he added; "some novelties that are worthy of the name, and all I desire is that the opera-going public shall give me its customary generous support. That is not asking too much, and I mean to give a great deal in return."

MacDOWELL BENEFIT IN BROOKLYN STUDIO

Bessie Tudor, Saul Brant and William
Thayer Assist Arthur Rowe
Pollack at Musicale.

Compositions of Edward MacDowell formed an important part of the programme presented Tuesday afternoon at a MacDowell Benefit Musicale in the studio of Arthur Rowe Pollock, No. 317 Carlton avenue, Brooklyn, N. Y. Mr. Pollock, whose interpretations of the famous American composer proved him to be a pianist of rare ability, had the assistance of Bessie Tudor, soprano; Saul Brant, violinist, and William Armour Thayer, accompanist.

The programme contained MacDowell's "To the Sea," "From a Wandering Iceberg," "Starlight," "To a Water Lily," "Novelette;" the songs "Long Ago," "The Swan," "The Gloaming," "A Maid Sings," Goring Thomas's "Willow," Henschel's "Spring," and Mozart's "Dein Bin Ich;" Saint-Saëns's "Havanaise" and Sinding's "Romance" for violin and an additional piano number, Moszkowski's "Valse d'Amour."

Mary Reed to Sing in Toronto.

TORONTO, Dec. 10.—Mme. Mary Reed, the Toronto soprano, who has recently appeared with success in New York, will give her first recital in this city since her return from Europe on January 19. Mme. Reed studied abroad for four years, first with Blanche Marchesi, Sir John Powers and Boldelli, and during the last two years with Jean de Reszke.



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SOUBEYRAN NOT TO REMAIN WITH CONRIED

FRENCH TENOR'S ENGAGEMENT AT METROPOLITAN ABRUPTLY ENDED.

Failure on His First Appearance Results in Decision That He is not Qualified for the Position—Thinks He was not Suitably Cast as "Romeo."

Fernand Soubeyran, the French tenor and pupil of Jean de Reszke, who sang *Romeo* at the first popular Saturday performance at the Metropolitan Opera House, will not appear there again this season.

It is probable, indeed, that Mr. Soubeyran will soon return to Paris. He and Mr. Conried have both concluded that he is not for the stage of the Metropolitan.



FERNAND SOUBEYRAN

French Tenor Whose Engagement at the Metropolitan Consisted of One Appearance

The new tenor is reconciled to the decision of the management, but thinks he should have been put forward in a less exacting rôle than *Romeo*.

Mr. Soubeyran is now added to a considerable list of singers who have made one appearance at the Metropolitan and then disappeared. Last year it was Signor Bue-Reszky, the baritone, who was heard but once. Emil Gerhäuser, who sang in "Tannhäuser"; Pierre Cornubert, who came from Havana to appear in "L'Africaine"; M. Ouillier, who once sang in "Faust"; Signor de Novelli, who sang on one evening and sailed the next afternoon for France, and Imbart de la Tour, who appeared once and then returned to Brussels—these are the predecessors of Mr. Soubeyran in the company of singers who soon learned that the Metropolitan was not the place for them.

"LAKME" WITH SEMBRICH.

Opera Composed For American Singer to be Given Here Soon.

Among the more notable events of the season at the Metropolitan which may be expected in the near future will be the revival of Leo Delibes's charming and romantic Anglo-Indian opera, "Lakme." The part of *Lakme*, the unhappy Hindoo priestess, will be sung by Mme. Sembrich, and Charles Rousseliere will appear as *Gerald*. "Lakme" may in a sense be regarded as a tribute to American talent, as it was composed in the early eighties especially for a young American soprano, Marie Van Zandt, who at that time and for some years after reigned supreme at the Paris Opera Comique.

Rubinstein Club Gives Concert.

The Rubinstein Club enjoyed an interesting concert last week at the Waldorf-Astoria, when Ethel Crane, soprano; Margaret Keyes, contralto; John Barnes Wells, tenor, and Oley Speaks, baritone, appeared in a programme, the first part of which was devoted to operatic selections and the second part to the quaint old English cycle, "Flora's Holiday." A short talk given by Mme. Newhaus on her "Musical Reminiscences" was humorous and entertaining.

Minneapolis Chorus Wins Triumph In Performance of "The Beatitudes"

MINNEAPOLIS, Dec. 10.—The Philharmonic Club gave its first concert of the season last Tuesday evening, and won a distinct triumph.

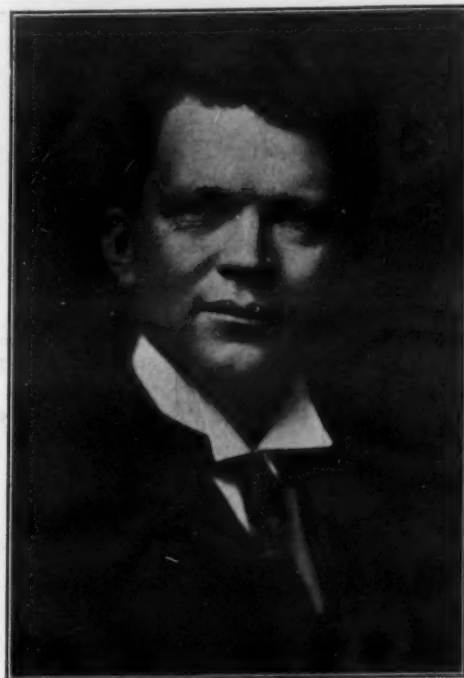
The work given was Caesar Frank's great oratorio, "The Beatitudes," and the chorus quite covered itself with glory throughout the score. It was the most difficult work, with the exception of Elgar's "Dream of



HARRY PHILLIPS

Soloist with the Philharmonic Club of Minneapolis, at Concert last Week

Gerontius," that the club has ever attempted, but it was also the best work the chorus has ever done from the standpoint of artistic shading, smoothness and bal-



U. S. KERR

Soloist with the Philharmonic Club of Minneapolis, at Concert last week

ance, while the reverential spirit each member of the chorus seemed to feel for the great work could not fail to leave an impression with the vast audience present.

Both chorus and conductor, Emil Oberhoffer, worked exceedingly hard to give the oratorio a noteworthy presentation, and the members of the chorus showed their loyalty to their conductor by attending faithfully all the extra rehearsals demanded.

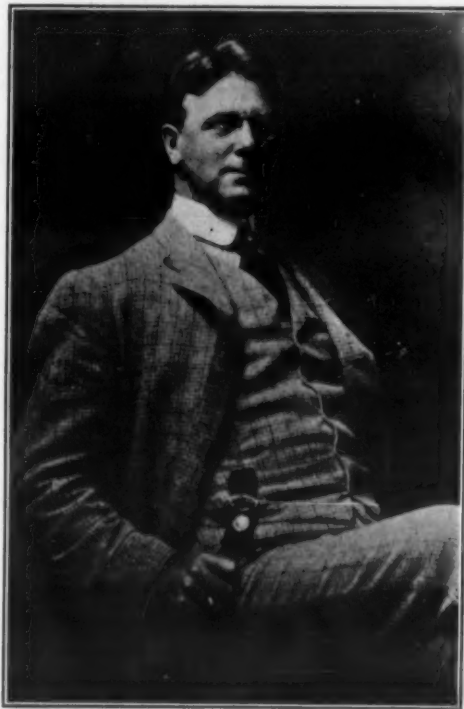
The Minneapolis Symphony played the beautiful orchestral setting in fine form.

The soloists were Laura Coombs, Mrs. L. M. Parks, Edward Johnson, Alvin Williams, Harry Phillips and U. S. Kerr.

MADRIGAL CLUB OF PORTLAND REHEARSES

Maine Choral Society Under Llewellyn B. Cain Prepares for February Concert.

PORTLAND, ME., Dec. 10.—Llewellyn B. Cain of this city, who was so successful as *Private Willis* in "Iolanthe" last week in Portland, received much praise for his coaching of the quartettes and duets. Five of his pupils were in the cast, as well as several members of the chorus.



LLEWELLYN B. CAIN

Conductor of the Portland, Maine, Madrigal Vocal Club

On Wednesday evening next Mr. Cain will conduct the first rehearsal this year of the Madrigal Vocal Club, which will meet weekly in the Y. M. C. A. Hall. This club, which numbers about seventy-five, is made up exclusively of pupils of Mr. Cain and Howard Stevens, who is also a pupil of Mr. Cain.

The first concert of this second season will be held in February, when works will be given by Verdi, Frank Damrosch, Dvorak and Rheinberger.

GADSKI IN PHILADELPHIA.

Assists Fritz Scheel and His Musicians at Eighth Concert.

PHILADELPHIA, Dec. 10.—The eighth concert of the Philadelphia Orchestra in the Academy of Music last week was a triumph alike for the soloist, Mme. Gadske, and Fritz Scheel. Mme. Gadske again displayed her splendid artistic gifts in an exquisite rendering of the Beethoven Fidelio Aria "Abschenlicher wo eilst du hin" and in the dramatic "Donna Anna" Aria from Mozart's "Don Juan."

The orchestral number comprised Volkmann's No. 1 Symphony in D minor, given for the first time here; Rameau's Suite No. 2 from "Hippolyte et Aricie," and the "Tannhäuser" overture. These numbers were given in faultless style.

Olive Mead Quartette Programme.

The Olive Mead Quartette will give their first concert in Mendelssohn Hall, New York, Thursday evening, December 20. The programme contains Schumann Quartette A major; Mozart Trio for violin, viola and cello, and Haydn's Quartette in C major.

Mme. Patti's Favorite Role is "Violetta"

In an interview recently given to J. Douglas Hoare of the London "Graphic," Mme. Patti, upon being asked her favorite rôle, replied: "Violetta in 'Traviata,' without a doubt. There are many others that I loved—Zerlina, Rosina, Lucia and Aida being, perhaps, the chief; but there was no other in which I felt quite so happy as in this. Violetta seems to me to be the very ideal of what a part ought to be. I love singing and I love acting, and where is one given more room for the practice of both arts than in the part of Violetta? The first part affords one a chance of proving one's mettle as a floriture singer, the second part must be really lived."

"Of all the singers I ever played with I think that I liked Mario best. Poor man! He was well past his prime when I first knew him, but he was an incomparable artist. Later, of course, came Jean de Reszke, who was really quite Mario's equal, and I don't know that I enjoyed playing with him less than I enjoyed playing with Mario."

"Of course, I have never sung with Caruso, but I envy those who do. To see

ST. PAUL HEARS OLGA SAMAROFF

BRILLIANT YOUNG PIANIST ADDS TO HER LAURELS IN WESTERN CITY.

Symphony Orchestra Under N. B. Emanuel's Direction again Gives Attractive Programme—Rarely Heard Grieg Work Produced.

ST. PAUL, MINN., Dec. 10.—The St. Paul Symphony Orchestra, N. B. Emanuel conducting, gave its second symphony concert of the season last Tuesday, the appearance of Olga Samaroff as soloist lending the occasion special interest.

Mme. Samaroff is a pianiste of exceptional natural gifts and technical accomplishment, and the many beauties of her performances were readily appreciated by the large audience present. Her principal number was Liszt's E flat concerto, which she played in a stirring manner, illustrating with fine effect the contrasting moods that characterize this composition. Her fine command of tonal resources and her temperamental abandon governed always by artistic appreciation of relative values won the enthusiastic admiration of her hearers. She responded to the applause that followed with a delicate rendering of the same composer's third "Liebestraum." Later she played the Scriabine nocturne for left hand alone with amazing ease, and the exacting variations on Strauss's "Beautiful Blue Danube Waltzes" by Schulz-Evler with technical accuracy and brilliancy of effect that secured her a rousing ovation. As an encore number she gave Chopin's polonaise in A flat in an imposing manner.

The orchestra's selections consisted of the overture to Weber's "Der Freischütz," Schumann's symphony in D minor, which was given a thoughtful reading and finished performance, and Rimsky-Korsakoff's "Spanish Caprice." A number of unusual interest was Grieg's "The Cloister Gate," effectively sung by a women's chorus, with Inez von Encke and Mrs. W. A. Thurston as capable soloists.

SECRETARY WIELDS BATON

Philadelphia Orchestra Plays Under Andrew Wheeler's Direction.

PHILADELPHIA, Dec. 10.—An unusual compliment was paid to the popular secretary of the Philadelphia Orchestra, Andrew Wheeler, Jr., last week at a society function. The Philadelphia Orchestra, under the direction of August Rodemann, furnished the music at a musicale given in the ballroom of the Bellevue-Stratford in honor of the introduction to society of Mr. Wheeler's daughter. At the close Mr. Wheeler himself took the baton and conducted the orchestra through a sympathetic and musicianly rendering of Wagner's "Tannhäuser" overture.

Mr. Wheeler is well known as an organist of more than average ability, and his diversified musical skill, combined with unremitting work as its secretary, has been an important factor in placing the Philadelphia Orchestra in the advanced position it holds to-day in the musical world.

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BERLIOZ OPERA GIVEN AT THE METROPOLITAN

"LA DAMNATION DE FAUST" STAGED
IN SUMPTUOUS MANNER BY
MR. CONRIED.

Geraldine Farrar, Charles Roussellere, Pol Plancon
and Victor Chalmrin Sing Leading Roles Im-
pressively—Notable Revival of "Lucia."

A production that is likely to start out as one of the most sumptuous and important in the annals of opera in New York was that of Berlioz's "La Damnation de Faust," which was staged as an opera for the first time in this country at the Metropolitan Opera House last week.

On Thursday a small representative assemblage of music patrons, critics and members of the company were privileged to attend the dress rehearsal and get a foretaste of the operatic version of one of the most interesting of modern works. They were given the benefit of certain unique effects that were not incidental to the first public performance the following evening. For instance, in the third act the aerial ballet of sylphs floated about a Faust in ordinary street clothes of the present day, reclining as picturesquely as possible under the circumstances on a bed of roses; while, as master of ceremonies, so to speak, *Mephisto* kept guard in a modern suit of harmless hue and a Derby hat. Most striking of all—*Marguerite* loomed up in the background crowned with an elaborate Paris hat! These and a few other anachronisms peculiar to rehearsals did not detract, however, from the audience's aesthetic enjoyment, nor did the luncheon that Mr. Conried had thoughtfully arranged to have served for his guests in the foyer at the close of the third act. No one thought, either, of criticizing the accuracy of the Wagnerian intervals in which the Metropolitan host announced: "Luncheon is ready!"

The performance on Friday passed off with a brilliancy that must have been gratifying to the management, in view of the time, care and expense that had been lavished upon it. The stage pictures were arranged with fine effect, the scene of the rose garden being one of exceptional beauty, while the principals gave convincing impersonations of their rôles, the chorus sang in a manner worthy of warm praise and the orchestra played with vigor and good balance of tone. The "flying ballet" of sylphs created a sensation, and of the choral numbers the scene in the Auerbach Keller was particularly well done. Here Mr. Chalmrin made his American debut with a realistic performance of the rôle of Brander.

Geraldine Farrar, as *Marguerite*, strengthened the favorable impression her *Juliette* had made. Berlioz's conception of the character is essentially more dramatic than Gounod's, and Miss Farrar did full justice to it. She sang with unerring artistic taste and acted with appealing power.

Mr. Roussellere showed that he improves on further acquaintance. The music of Berlioz's *Faust* is well suited to his voice, which was emotionally warm and effective, on Friday. Pol Plancon had a grateful rôle in *Mephisto*, for seldom has he been heard to better advantage than in this part. His singing of the serenade was one of the most delightful features of the production. Mr. Vigna as conductor left nothing to be desired.

On Saturday afternoon "Tannhäuser" was given with the same cast with which it was presented during the first week of the season. In the evening "Marta" was repeated, with Mme. Sembrich, Mme. Homer, Mr. Journet and Mr. Dippel in the principal rôles.

The third week began with a repetition of "La Damnation de Faust" on Monday, with the same cast as at the première, and on Wednesday a revival of Donizetti's "Lucia di Lammermoor" gave Mr. Conried's patrons an opportunity to hear Mme. Sembrich and Mr. Caruso in rôles for which they are eminently adapted. Associated with them were Marie Manfeld and the Messrs. Stracciari, Journet, Bars and Paroli. Mr. Vigna conducted.

Distinguished Young Russian Pianist And His Accomplished Scotch Fiancee



MARK HAMBURG AND DOROTHY MUIR-MACKENZIE

The announcement a fortnight ago of Mark Hambourg's engagement to Dorothy Muir-Mackenzie was news of special interest to the large coterie of admirers of the rugged young Russian pianist on this side of the water.

As noted in a recent issue of *MUSICAL AMERICA*, the betrothal seems to have been a case of love at first sight. The two principals first met in Brussels at the close of

one of Hambourg's recitals. The pianist's brother Jan, who is a violinist of much promise, was instrumental in bringing about the introduction.

Mark Hambourg was born in May, 1879, and is, therefore, in his twenty-eighth year. The bride-elect, who plays both the violin and piano, is several years younger, and is said to possess an attractive personality. The above photograph is reproduced through the courtesy of the New York "American."

GIFTED MEHAN PUPILS HEARD.

Grace Munson and Other Promising
Young Artists Give Studio Recital.

The studios of Mr. and Mrs. John Denis Mehan, in Carnegie Hall, New York, were crowded on Monday evening when these well-known teachers presented several of their most advanced pupils, some of them now prominent in the professional ranks, in an ambitious and admirably rendered programme.

Grace Munson, whose fine contralto has attracted much attention of late both in New York and other cities, sang with special distinction. Her solos were Wurm's "Winter Night" and Chadwick's "The Rose Leans Over the Pool," and she was also heard in a duet from "Lakme" with Marie Louise Githens and the quartette from "Rigoletto" with Miss Githens, John Barnes Wells and John C. Wilcox, which was sung in a highly effective manner. Miss Githens and Mr. Wells in arias from Charpentier's "Louise" and Meyerbeer's "L'Africaine" proved themselves to be young artists of unusual promise. Hobart H. Putnam, Grace Daschbach and Mary Lightbody also displayed well-trained voices and good style.

Recitals at the Virgil School.

Mrs. A. M. Virgil, director of the Virgil Piano School No. 19 West Sixteenth street, has been giving a number of interesting recitals this Fall at the school. The next recital of this kind will take place next Monday evening. These recitals are not long, the programme usually requiring from three-quarters to one hour's playing, and comprises choice selections from the best modern and classical composers.

Miss Showers and Edouard Dethier.

Emma Showers, the pianiste, and Edouard Dethier, the Belgian violinist, will appear at St. John January 30 and Halifax January 31. Dethier will appear at Montreal January 25, and Miss Showers at Quebec January 28.

RUSSIANS AT HIPPODROME.

Modest Altschuler and His Orchestra
Aided by Seven Soloists.

Modest Altschuler and his Russian Symphony Orchestra gave their second concert in the Hippodrome in New York Sunday night with the assistance of six singers and a pianist. The orchestra played the "Tannhäuser" overture and airs by Napravnik Sibelius and Ippolitoff-Ivanov. In the latter composer's "Im Aul," Jacob Altschuler played the viola obligato and Alexander Lalandeau that for the English horn. The "Peer Gynt" suite, one movement of which had to be repeated; Konys's "Playing Horses" and "Naughty Child" from his "Children's Suite"; the "Blue Danube" waltz and the "1812" overture of Tchaikowsky were the other orchestral numbers. Emma Showers played Liszt's Twelfth Rhapsody giving Max Vogrich's Staccato Caprice as an encore. Frieda Stender, Cecil James and Edmund Jahn sang the trio from "Faust," which they had to repeat. With the addition of Esther Wrightman, Dr. Franklin Lawson and Guglielmo Fagnani they gave the sextette from "Lucia."

Miss Showers displayed excellent conception, much brilliancy and beauty of tone. She was the recipient of enthusiastic applause. Miss Showers is a young artist who is coming into more favor each season. Her aims and ideals are of the highest. When the assisting artist with Marteau and Gerardy last season, these great artists prophesied that she would become one of America's foremost, and it is evident from her many successes that this is being fulfilled.

Caruso Sans Moustache.

Enrico Caruso attracted considerable attention at the Metropolitan Opera House this week by appearing in the audience without his moustache. Charles Henry Meltzer, who dispenses news for Mr. Conried, stated that Caruso adopted the smooth face in order to more effectively interpret one of the rôles required of him in the near future.

CONRIED ENGAGES JOHANNA GADSKI

POPULAR DRAMATIC SOPRANO TO
REJOIN METROPOLITAN OPERA
COMPANY.

Will Sing "Brünnhilde" and "Isolde," Taking
Place Left by Ternina's Protracted Ill-Health
—To Make First Appearance Early in February.

Heinrich Conried announced on Tuesday that he has made a contract with Mme. Johanna Gadske to join the Metropolitan Opera House forces the first week in February and remain with the company until the end of the season.

Mme. Gadske will fill the place originally assigned to Mme. Ternina, who has cabled that she is too ill to come to this country this season. Her rôles will include *Brünnhilde* in "Die Walküre," "Siegfried" and "Götterdämmerung," and *Isolde* in "Tristan und Isolde." She has never yet been heard in the last-mentioned part.

In the Spring of 1904, at the close of the first year of Mr. Conried's régime, Mme. Gadske left the Metropolitan on account of a disagreement as to salary. She then entered the concert field, with profitable results. All over the East, South and West, from Maine to Texas and Oregon, she has traveled, taking time, however, to accept guest engagements at important European opera houses in Spring and Autumn.

Having just completed a two months' concert tour, she sails to-day (Saturday) for Europe, to spend Christmas at her home in Berlin, and fill several engagements in various parts of Germany. Before returning to sing at the Metropolitan she will study the rôle of *Isolde* with Lilli Lehmann.

Mme. Gadske's engagement precludes the possibility of Mme. Nordica's being heard at the Metropolitan this season.

BANK CLERKS SING.

Organization Does Creditable Work Under
H. R. Humphries's Direction.

The New York Banks' Glee Club gave an interesting concert at Carnegie Hall, Tuesday evening, under the direction of H. R. Humphries. That these singers take their work seriously was manifest both in the nature of the programme given, the soloists selected and the spirit of animation and interest which speedily communicated itself to the audience.

Of especial merit was the work of Richard Burgin, a fourteen-year-old violinist with a technique remarkably facile and almost audacious. Saint-Saëns's aria, "La Cloche," and songs by Mendelssohn, Spohr and Ronald were admirably rendered by Viola Waterhouse.

Pupils' Musicales in Winnipeg.

WINNIPEG, Dec. 10.—F. Hotchkiss Osborn gave a pupils' musicale at his studio-residence, No. 203 Garry street, last week. Among those appearing at this recital were his wife, Charlotte Evans Osborn; Maude Cowie, Ida Macdonald, Winona Lightcap and the Misses Isla and Lena Casselman of Emerson, Man. F. Roland Austen, a pupil of Stepanoff, Berlin, assisted as piano soloist, Mr. Osborn filling the post of accompanist.

Berlioz Heirs Thank Conried.

Heinrich Conried received the following cablegram from the heirs of Hector Berlioz and Raoul Gunsbourg, who dramatized the "La Damnation de Faust" production which has been so remarkable an artistic success at the Metropolitan Opera House: "Sincere congratulations, dear Director on the splendid and artistic way which you have produced our work. Transmit our thanks and compliments to all your artists and collaborateurs."

Syracuse to Hear "The Messiah."

SYRACUSE, Dec. 12.—Under the direction of Tom Ward, the Syracuse Music Festival Association will give a performance of Handel's "Messiah" on December 27, with a chorus of 300 voices and the Syracuse Symphony Orchestra. The soloists who have been secured are Alice Merritt Cochran, soprano; Ada Campbell Hussey, contralto; William E. Wegener, tenor, and John Lawrence Knowles, basso.

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BRUCH CANTATA SUNG IN NEWARK

SCHUBERT ORATORIO SOCIETY'S
SEASON OPENED WITH
"ARMINIUS."

Evan Williams, Giuseppe Campanari and Anna Taylor-Jones Heard in Solo Parts—Chorus Makes Good Showing Under Mr. Russell's Baton

NEWARK, N. J., Dec. 10.—The performance of Max Bruch's dramatic cantata, "Arminius," with which the Schubert Oratorio Society, under Louis Arthur Russell, began the twenty-eighth season of its musical activity on Wednesday, was the most satisfying and enjoyable achievement which that choral organization has put to its credit during the past five years. An audience of good size was present in the Krueger Auditorium, and at various points in the performance was moved to even more enthusiasm than is generally provoked by the Schubert singers and their assistants in the presentation of the larger works for chorus, soloists and orchestra.

The performance was not flawless, but it was so uniformly good that such deficiencies as were apparent were more than counterbalanced by the notably fine effects frequently obtained. The chorus sang with a sonorous volume of tone, giving a vivid representation of the martial spirit that pervades Bruch's rugged work.

The assisting soloists were Evan Williams, tenor; Giuseppe Campanari, baritone, and Mrs. Anna Taylor-Jones, contralto. Mr. Williams's reappearance on the local concert stage after a long absence from it was cordially welcomed, and his singing during the evening left no doubt as to the progress he has made as a vocal artist since he was last heard here. His voice has broadened into a noble organ, which he plays upon with the intelligence and skill of a ripe artist. His delivery of *Siegfried's* passage, beginning "O days of grief and desolation," was distinguished by a perfection of phrasing and a depth of feeling, expressed with the restraint of a cultured interpreter, that compelled the admiration of the most critical and excited clamorous applause.

As *Arminius*, Mr. Campanari managed his fine baritone with that artistry in

Philadelphia Hears Elgar's "Light of Life"

Church Choral Society Gives
Admirable Performance
of Notable Work.

PHILADELPHIA, Dec. 10.—The Church Choral Society, organized and conducted by Ralph Kinder, of the Church of the Holy Trinity, Rittenhouse Square, on Wednesday night gave its second service in that edifice. This service is absolutely unique. There is in it not the slightest hint of the concert stage.

The surroundings, the choice of music, the spirit of veneration, and the churchly atmosphere all combine to make this movement stand alone among all church movements ostensibly of its kind.

Elgar's "Light of Life," produced on this occasion for the first time in Philadelphia, is one of the most impressive works that this modern English composer has written. To pick out individual excellencies of interpretation would be to go outside of the spirit of the service. The main impression was one of solemn dignity, of religious import, and of Christian triumph which will not soon be forgotten by those who heard it.

This work, the first of the series of large sacred compositions of this talented author, was written for and presented at the Worcester (England) Three Choir Festival in 1896. While modelled on similar lines to those of the great masters of oratorio, it bears the distinctive impress of the modern spirit so characteristic of all Elgar's work. For this reason it presented difficulties in interpretation alike in solo and chorus work, and it is due to Mr. Kinder and his associates to say that these difficulties were surmounted by them in an entirely satisfactory manner. The chorus work for tonality, attack and expression was notable.

The solo parts were taken by Mrs. Henry Hotz, soprano; Mrs. F. H. James,

technical accomplishment that makes him one of the most satisfying and delightful singers before the public. In interpreting the music of the heroic leader of the German tribes, he infused into his singing a spirit and virility that, coupled with the opulence of his tones, stirred the audience to enthusiastic recognition of his effort in "Let Freedom's Banner Wave," in which his voice rang out with tremendous effect above chorus and orchestra. As the *Priestess*, Mrs. Jones acquitted herself admirably.



RALPH KINDER
Organizer and Director of the Church Choral
Society of Philadelphia

contralto; W. H. Pagdin, tenor, and A. E. S. Jackson, basso, and were admirably given.

Mr. Kinder was born in Manchester, England, in 1876, coming to America with his parents and settling in Rhode Island. His earliest musical studies were pursued with H. C. McDougall and Mr. Wellesley. Going to Europe he studied in London with Le Mare, Dr. Turpin and Pearce. He was appointed organist and choirmaster at the P. E. Church of the Holy Trinity, Rittenhouse Square, Philadelphia, in 1898, and during his eight years of service in this important position he has presented many of the best standard musical works. He has to his credit 281 organ recitals, and the crowded audiences he attracts is a sufficient testimony to the value of the work he has done. A. E.

Wires Blaze at the Opera.

There was excitement among persons in the orchestra in the Manhattan Opera House when, in the Kirmess scene of "Faust," last Saturday night, the wires of a border light, high on the stage, broke into flame and the asbestos curtain was lowered. Half a dozen women left their seats, but in less than a minute quiet was restored by the curtain being raised again. The performance proceeded as if nothing unusual had occurred.

SCHUMANN-HEINK IN A RECITAL OF SONGS

POPULAR CONTRALTO ENTERTAINS
A LARGE AUDIENCE IN
NEW YORK.

Interesting Items on Programme Consisting Chiefly
of German Lieder—Hearers are Responsive and
Demand Encores That are Freely Given.

A programme replete with interesting items was brought to the attention of a large audience in Carnegie Hall last Sunday afternoon, when Mme. Ernestine Schumann-Heink gave her second song recital in New York.

She sang an aria from the opera of "Mitrane," by the seventeenth century composer Rossi, and a group of songs by Schubert, Schumann, Franz, and Brahms. Of the latter composer there were six Hungarian gypsy songs, arranged from the set for mixed chorus, op. 103; the Sapphic Ode, and the Cradle Song. Schubert's song "Litanei" was substituted for "Der Jüngling und der Tod," set down upon the programme.

The size of the audience and the keen appreciation manifested must have been a source of gratification to the popular singer, whose voice seemed to be at its best. In bringing out tonal contrasts, in the graceful phrasing of the appropriate songs she introduced, Mme. Schumann-Heink again demonstrated her exceptional artistry. She was most liberal with encores that were repeatedly demanded.

ELECTRIC MUSIC FOR DINERS.

Guests of Automobile Club of America
Entertained by Telharmonium.

The telharmonium was put to practical use in New York on Saturday night, when for the first time electric music from a distant generating station was delivered to a large public audience, the occasion being the annual dinner of the Automobile Club of America at Sherry's.

The 600 men and women present were delighted with the long programme that reached them through the receivers. It was a weird experience to realize that the performer, several blocks away, could not have had the remotest idea of the reception given to his music, or of the sensation it was causing.

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OVERSTUDY CAUSED VIOLINIST'S SUICIDE

REMAINS OF BRETISLAV ZISKA, OF
CLEVELAND, FOUND AFTER
LONG SEARCH.

Youth Who Disappeared Last Spring a Few Days
Before Concert Arranged for His Debut Shot
Himself While Demented—Had Studied Abroad.

CLEVELAND, O., Dec. 10.—A skeleton found in the woods by hunters three miles from Painesville has been identified as that of Bretislav Ziska, the seventeen-year-old violinist, who disappeared from his home here last Spring, within a few days of the concert at which he was to make his debut.

A dispatch from Painesville states that the boy's father has positively identified the clothing with which the bones were covered as that worn by his son the day he left home, ostensibly to visit Olive Bales, a former teacher, at Glenville.

Young Ziska, who completed his musical education at Prague, Bohemia, under the tutelage of famous masters, committed suicide, as a rusted revolver found close by his skeleton and a bullet-hole in the skull show. The revolver is one that he owned. "I think that my boy must have been deranged from overstudy," said Mrs. Ziska, after the remains had been found. "He complained frequently of annoying pains in his head. The death of John Mala, one of his Prague tutors, to whom he was much attached, may have affected his brain, too, for he was broken down with grief over it."

The father, Karl Ziska, has been tireless in his search for the boy. He personally interested police officials in the case, and for weeks they made a vain effort to gain a clue to his whereabouts. They finally gave up the search as hopeless, but the father did not. He went on with pathetic persistence, exhausting his means in the process.

PROGRAMME EXPLAINED.

Lecture Recital in Brooklyn on Boston Orchestra's Presentations.

The second lecture recital of the course on the programmes of the Boston Symphony Orchestra concerts was given at Association Hall (Brooklyn Institute), in Brooklyn, on Wednesday of last week, the programme interpreted being that presented Friday night at the Baptist Temple.

Charles M. Skinner, music editor of the Brooklyn "Eagle," was the lecturer, and Robert Thallon, piano, and William Grafing King, violin, presented the music, consisting of thematic bits and motifs from the tone-poem, "Don Juan," Op. 20, Richard Strauss, for piano, and the concerto in D major, for violin, Beethoven, in which Mr. King played portions of the first movement and the whole of the second, the larghetto movement.

"Chonchette" Sung Here.

"Chonchette," the operetta by Claude Terrasse which had more than 200 consecutive presentations in Paris, was produced Sunday night at the Hackett in New York as part of the soirée concert, and was accepted by the audience as the most praiseworthy of all the performances yet given. Thérèse Dorgeval, as usual, sang the leading rôle. M. Henriot, who had already sung two of his comic songs, took the part of a young suitor.

Columbus Symphony Orchestra Begins Second Year in Encouraging Manner

COLUMBUS, O., Dec. 10.—Although the Columbus Symphony Orchestra has been organized only one year, the concert given on November 23 in Memorial Hall—the first in a series of three planned for this Winter—established it as one of the leading musical societies of the city.



CHARLES T. HOWE
Manager and One of the Organizers of the
Columbus Symphony Orchestra

Charles T. Howe, flautist, and Franc Ziegler, violinist, were the organizers of this orchestra and hold the positions of manager and director, respectively. Mr. Howe was born in Cincinnati, and became at an early age a student of piano, organ



FRANC ZIEGLER
Director and One of the Organizers of the
Columbus Symphony Orchestra

and flute. He studied under Eugene Weiner, flute soloist of the New York Philharmonic Society, and after many successful appearances in Eastern cities as flute soloist, returned to Columbus.

Franc Ziegler was born in this city. While still very young he went to Germany and spent six years studying in Berlin and Leipzig under Joachim, Halir, Hilf, Markees and Herman. Mr. Ziegler was one of five who were admitted to the Royal High School of Music. He was appointed one of the leading first violins in the High School Orchestra, and was afterward graduated with honors.

STAND BY DISMISSED SINGER.

Oak Park Church Members at Odds Over Pastor's Action.

CHICAGO, Dec. 10.—Following the dismissal last week of Mrs. Lillian Bernard Parsal from the choir of the Oak Park Methodist Church, for having played the part of a drinking woman in "Captain Racket," given by the Oak Park Dramatic Club on Thanksgiving Night, there started a bitter strife among the members of the congregation that may disrupt the church.

Mrs. Parsal is highly esteemed in Oak Park, and has been for years an ardent worker for the church. The performance in which she took a leading part was patronized by the most prominent and influential women of the village, and they are standing by the dismissed choir singer. The Rev. Milton B. Williams, pastor of the church, was asked to-day to reinstate Mrs. Parsal, and on his refusal to do so John Farson, the banker, who offered \$1,000,000 for an ideal servant, resigned from the church. He said that he was disgusted with the attitude taken by the pastor, and it is believed that many other members of the church will resign before the end of the week.

Wheeling's Boy Composer Weds.

WHEELING, W. VA., Dec. 11.—An incident of interest to local musical circles was the marriage recently of Harry Elmer Stupp, the boy composer, to Emily Guelker, also of this city. Mr. Stupp is the son of the Rev. S. B. Stupp of the German Lutheran Church.

DENIES CALVE RUMOR.

Mrs. Stuyvesant Fish Says Singer Does Not Even Know Mr. Higgins.

"I am sure that Mr. Higgins and Mme. Calve are not engaged to be married. I am not sure that they even know each other. Mme. Calve was never on Mr. Higgins's yacht."

In this manner Mrs. Stuyvesant Fish replied to the report that the millionaire and the prima donna were to be married. Mrs. Fish, Miss Fish and Helen and Katherine Bryce, daughters of the late Senator Bryce, returned from Europe last Sunday on the New York. They sailed two months ago on Eugene Higgins's yacht, the *Verona*, and spent several weeks cruising in the waters of Southern Europe.

CHAMBER MUSIC EVENING.

Teachers of New York College of Music Heard in Good Programme.

Louis L. Diamond, pianist; H. von Dameck, violinist, and William Ebann, cellist, members of the faculty of the New York College of Music, appeared at the Conservatory Hall last week in an interesting programme of chamber music, varied by piano solos.

The Smetana Trio in D minor, the Grieg cello sonata in A minor and a group of piano numbers, the "Ballade" in A flat and six etudes by Chopin and Moszkowski's "Caprice Espagnol," were rendered with artistic excellence. The audience, which taxed the utmost capacity of the hall, was enthusiastic in its reception of the performers.

ST. LOUIS FAVORS POPULAR CONCERTS

SERIES INAUGURATED BY CHORAL
SYMPHONY SOCIETY UNDER
ALFRED ERNST.

Hedwig Fritsch Received With Marked Favor at the
First Event—Frederick Fischer as Assistant
Conductor Proves Himself to be Well Qualified.

ST. LOUIS, Mo., Dec. 10.—The success of the first two popular concerts of the series arranged by the Choral Symphony Society has been highly gratifying to the promoters, as proving a sincere desire for such entertainments on the part of the public.

Hedwig Fritsch, the young German soprano who came to this city a year ago after an extended period of study in Europe, was the soloist at the opening event, when her singing received the enthusiastic approval of the audience. Her voice is of good range and in quality sweet, clear and even, which was demonstrated in "Elizabeth's Prayer," from "Tannhäuser," Alabieff's "The Nightingale" and Brahms's "Ewiges Liebe," as well as several encore numbers.

Under the direction of Alfred Ernst and Frederick Fischer, the assistant conductor, the musicians of the orchestra have been carefully and thoroughly trained, with the result that the instrumental numbers were rendered in a highly commendable manner. Mr. Ernst conducted animated and expressive performances of the overture to Weber's "Euryanthe," the scherzo of Richard Strauss's symphony in F minor and the "Sylphentanz" from Berlioz's "Damnation de Faust." Mr. Fischer wielded the baton for the fantasia from Verdi's "Aida" and Johann Strauss's "Delirien."

The second concert, given yesterday, was equally enjoyable, the programme containing such selections as Handel's largo in G, a fantasia from Bizet's "Carmen," two movements of Mendelssohn's Scotch symphony and lighter numbers by Adam and Strauss.

The officers of the society include Mrs. John T. Davis, Jr., president; Hugh McKittrick and Mrs. C. B. Rohland, vice-presidents; Otto Bollmann, treasurer; C. C. Creelius, secretary; A. W. Douglas, chairman of executive committee; Alfred Ernst, conductor; Frederick Fischer, assistant conductor; Charles Galloway, conductor of chorus; Arno Waechter, concert-master; James T. Quarles, organist, and James S. McConathy, librarian.

GOOD CONCERTS PLANNED.

New Bedford Choral Association to Give Standard Works During Season.

NEW BEDFORD, MASS., Dec. 10.—The music committee of the Choral Association of this city met recently and definitely determined on the plan of the season's work. Three concerts will be given by the association members and subscribers, the first one to be a song recital by Winfred Goff, of the Savage Grand Opera Company, and Lillian Vernon Watt, in Odd Fellows Hall, on January 10.

At the second, on January 29, Rhineberger's "Christoforus" will be given by the association, with its own members as the soloists.

Mendelssohn's oratorio, "Elijah," will be the third event in the series. This will be given on April 9, with the assistance of eminent Boston soloists. A chorus of 150 voices will be heard in these works. Rehearsals have been going on for some time, and give promise of performances of unusual excellence.

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ALEXANDER SCRIBABINE ARRIVES IN NEW YORK

NOTED COMPOSER AND PIANIST THE
QUEST OF RUSSIAN
ORCHESTRA.

Will Make His American Debut with Mr. Altshuler's Musicians Next Week, Playing Own Piano Concerto—Works are Popular Here.

Alexander Scriabine, the eminent Russian composer and pianist, whose works are popular with American concert-goers, arrived in New York on the steamship *Ryndam* Tuesday afternoon as a guest of the Russian Symphony Orchestra. He will make his American debut on December 20 in Carnegie Hall, when he will play his own new pianoforte concerto.

Mr. Scriabine is living at the Brevoort Hotel during his stay in New York. He told a representative of **MUSICAL AMERICA** that he would remain in this country until next March, when he is engaged to give a series of European recitals.

Mr. Scriabine's appearance has every indication of the scholar. He was reticent about expressing his impressions of American music. Wagner and Chopin, he said, were his favorite composers.

As both composer and pianist, Mr. Scriabine has gained a high place in Germany, France, Belgium and Holland, as well as in his native Russia. Born in Moscow in 1872, he was a first-prize winner at the Conservatory in 1891. He has written three symphonies besides other orchestral pieces on a large scale. His third symphony, "Le Divin Poeme," based on a philosophic programme, was conducted in Paris by Arthur Nikisch.

The new pianoforte concerto in which Scriabine will make his American debut had its premiere at Odessa, with Wassily Safonoff conducting and the composer as soloist.

NEW YORK HEARS KNEISELS.

Famous Organization Renders New Work
by Maurice Ravel.

That audiences of the Kneisel Quartette are perfectly content with the classics and do not favor the ultra-modern school, was never so plainly shown as at the last concert of that organization, on Tuesday evening, when a quartette by Maurice Ravel opened the programme. It is a work which contains much of melodic and harmonic charm, but is eminently superficial and would have failed utterly had it not been for the excellent rendering it received.

A striking contrast to the reception given this work was the applause which followed Beethoven's Quintette in E flat, in which the Kneisels gave place to Walter Damrosch and four members of the New York Symphony Orchestra, Caesar Addimondo, Leon Leroy, Herman Hand and Auguste Mesnard.

Schumann's Quartette in F concluded the programme.

Genuine Love-Making Witnessed By "Madam Butterfly" Audiences



FRANCIS MACLENNAN AND FLORENCE EASTON

New Yorkers who have had the opportunity of hearing Puccini's "Madam Butterfly" sung at the Garden Theatre, with Florence Easton and Francis MacLennan in the leading rôles, were probably ignorant of the fact that they were witnessing a bit of the most natural and genuine love-making ever carried on in public view. Mr. MacLennan has a fine tenor voice, and as the *American Lieutenant* in Henry W. Savage's production of the Japanese opera he makes a gallant and ardent suitor. Miss

Easton, who is the possessor of a beautiful soprano voice, is an actress in the true sense of the word, of the first rank, and her emotional powers in portraying the part of *Madam Butterfly* have won her especial favor. Folk who know, say there is no reason why these two singers should not be able to make love so well. They are man and wife, and have enjoyed the privilege of demonstrating their affections before thousands of spectators each week. Mr. MacLennan is the son of Judge MacLennan, of Collingswood, Ont.

"Nobleman" Gives Piano Recital.

Zoltan de Takach Gyongyshalazy, advertised as a "Hungarian nobleman," made his first appearance in New York at Mendelssohn Hall Tuesday afternoon. He played Liszt, Beethoven, Mozart, Schumann, Grieg and Gyongyshalazy. The most startling feature about his appearance here is his name. As a pianist he disclosed mediocre attainments.

Florence Turner-Maley in Demand.

Florence Turner-Maley has been giving a number of interesting recitals in New York and vicinity of late. Three were given in Montclair, N. J., three in prominent New York churches, and one in Brooklyn.

JOHN BRAUN'S RECITAL.

Philadelphians Enjoy Interesting Programme of Songs by Tenor.

PHILADELPHIA, Dec. 10.—A thoroughly enjoyable song-recital was given at Griffith Hall last week by John F. Braun, tenor soloist, assisted by Ellis Clark Hammann at the piano. Mr. Braun was equally satisfying in Brahms's "Der Schmied," Beethoven's charming "Adelaide" and Mary Turner Salter's "Autumn Song."

The latter so captivated the audience that it was repeated after an encore. In the third group of songs, "Les Cigales" and George's "Hymn to the Sun" were given with excellent effect. The whole programme revealed Mr. Braun as a finished and capable artist.

NEW YORK HEARS GADSKI IN RECITAL

WAGNERIAN SOPRANO SINGS TO
APPRECIATIVE AUDIENCE IN
CARNEGIE HALL.

Many Encores Demanded and Granted at Conclusion of Well-Chosen Programme—Frank La Forge a Talented Pianist, Accompanies Her.

The announcement of a song-recital by Johanna Gadski was sufficient to attract a large number of New York's music-lovers to Carnegie Hall on Tuesday afternoon, and the distinguished soprano had certainly no cause to complain of lack of appreciation. The audience's appetite seemed insatiable, despite the numerous encore numbers the obliging songstress added to her lengthy programme.

Mme. Gadski possesses a voice eminently adapted for heroic rôles in opera, in which her work is superb. As a song interpreter she is an artiste of less distinction, both vocally and intellectually. On Tuesday her voice seemed somewhat worn and lacking in natural freshness, but the mellow beauty of the lower register, the thrilling high notes in such numbers as *Brünnhilde's* call, one of the last encores, and the singer's remarkable variety of resource made the recital more than ordinarily enjoyable.

The programme opened with a group of settings of English poems by Schumann, Beethoven, Franz and Schubert, followed by a group of French and American songs, including Saint-Saëns's "Aimons nous," Mrs. Beach's "June," and "Verborgene Wunden" and "Like the Rosebud" by Frank La Forge, the accompanist of the afternoon. August Spanuth's "Hörst Du's hoch im Lufte Ziehn," Strauss's "Freundliche Vision," Grieg's "Mit einer Primula Veris" and Hugo Wolf's morbid "Verborgenheit" and joyous "Er ist's" were the closing numbers. Schubert's "Who is Sylvia?" Wolf's "Er ist's" and Mr. La Forge's songs were singled out for special applause.

Mr. La Forge played the accompaniments with commendable judgment and sympathetic understanding.

UNIQUE RECITAL IN NEWARK.

Ethel C. Smith Appears in Dual Capacity
of Violiniste and Pianiste.

NEWARK, N. J., Dec. 12.—Rarely does an artiste appear in a double rôle, that of violiniste and pianiste, as did Ethel Cecilia Smith last night, when her mastery of both instruments afforded her hearers much pleasure.

In the Bach concerto for two violins, in D minor, in which Miss Smith had the assistance of Louis Ehrke, she demonstrated ability of a high order. Her renderings of the Bruch violin concerto in G minor, Sarasate's "Zigeunerweisen" for violin, and Weber's "Concertstück" in F minor for piano, were also meritorious, as was the singing of Grace Munson, contralto, who gave Rossi's "Ah! Reudinn," "A Winter's Night" by Wurm, and "The Rose Leans Over the Pool" by Chadwick.

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NEW YORK, SATURDAY, DEC. 15, 1906.

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

Philadelphia now has a home for aged musicians. It is a commendable project, and one that should be inaugurated in every American city. Naturally, so humanistic an idea originated in the city of Brotherly Love.

THE CRITIC CRITICISED.

The New York "Times" last Sunday printed a lengthy letter written by an indignant Italian and taking exception in no uncertain terms to the criticism of Richard Aldrich on the opening of the Manhattan Opera House. The author of the bombastic epistle uses many uncomplimentary epithets, some of which are so vulgar that they seldom find their way into public print. In drawing comparisons to show an alleged inconsistency on Mr. Aldrich's part, he refers to two of the most respected and accomplished operatic singers in America as "old bags" who should be "kicked off the operatic stage."

While the criticism of the daily press in New York is not especially noted for its absolute independence, or freedom from personal prejudice, reactionary methods of this sort are of little avail. They call to mind the proverbial pot and kettle incident. They accomplish nothing but ill feeling.

Enthusiasm over the unquestioned success achieved by Mr. Hammerstein and his company should not influence a critical estimation of the singers, who like other humans, have their weak points along with the strong.

NEW YORK'S NEED OF A HALL.

Clarence Eddy's plea in last week's issue of this paper for a new auditorium in New York city, designed with ample accommodation for a chorus, orchestra and organ of adequate dimensions for a music festival on a large scale, is a timely protest against a long-felt lack in the metropolis of this country.

For a city of its size, boasting of a musical season crowded with more events

than that of any other American centre, New York is scantily provided with suitable concert rooms. The stage of Carnegie Hall, the only place well adapted for choral and orchestral performances, is much too small to accommodate large organizations of singers and instrumentalists at the same time—a fact that will be foisted upon the attention of music patrons often enough again this season to prevent their forgetting it. The lack of a concert organ of the highest grade, such as is to be found in several other American cities, as also in the principal halls in England, Continental countries and Australia, excludes from the otherwise comprehensive musical scheme of the metropolitan season the consideration of a field of artistic achievement that is justly entitled to wider attention than it can attract within the confines of the churches. It is earnestly to be hoped that the Winter will see the inception of a plan which, in its fulfillment, will remove the double reproach the city, as a musical centre, has long borne.

By way of contrast with the limited number of suitable halls New York can boast, it is interesting to note the remarkable equipment in this respect of Berlin, a city not half its size. In addition to the historic old Singakademie, the more modern and admirably arranged Philharmonie, Beethoven Hall, which corresponds to New York's Mendelssohn Hall as a favorite of recitalists, and the smaller Bechstein Hall, besides several others of less importance, concert-givers in the German capital will have four new halls to choose from this Winter. One of these, at the Zoological Gardens, has seats for 6,000 people. Mozart Hall, which was opened a few weeks ago, will accommodate 1,600, as will also Blüthner Hall in the new building occupied by the Klindworth-Scharwenka Conservatory, while the Æolian Hall will have room for an audience of 600. That city enjoyed (or suffered from, as the case may have been,) 800 concerts, in all, last season, not to mention the uninterrupted series of performances at three or four opera establishments, and the number would have been still larger had there been more halls. It is estimated that when the new ones are all ready for use the music-loving inhabitants may occasionally be called upon to take their choice of seventeen simultaneous concerts. There should be no room for complaint of insufficient supply, whatsoever be the demands.

Incidentally, the critics will find themselves confronted with greater difficulties than ever, unless some genius akin to the inventor of long-distance photography should contrive some means of diminishing the rôle space plays in the registering of aural impressions.

OPERA FOR MUSIC LOVERS.

Oscar Hammerstein originally planned to give opera performances in New York for music lovers, at rates that would enable the great number of students to attend frequently without a serious drain upon their purses. The popular price idea was later abandoned, however, and to-day the new impresario is charging as much for his seats as does Mr. Conried.

The results of the change were decidedly in evidence during the first week of Manhattan opera. While the opening performance saw a crowded auditorium, "Rigoletto" on Wednesday was poorly attended. Vacant seats were conspicuous throughout the parquet; the dress circle and balcony were about one-third occupied and the top gallery was well filled. Subsequent performances have not been as well attended as they should have been.

If Mr. Hammerstein raised his prices in order to attract society the change would seem to be without the desired results. The regular performances of his opera take place on the same nights as the Metropolitan, and the patronage of music lovers and students is therefore divided between the two auditoriums.

So, after all, the only advantage ob-

tained by students of music through the inauguration of a new opera house in New York, is a greater variety from which to choose. Those whose purses are limited—and the great majority belong to this class—will not be able to attend the opera more frequently; they will not be able to overcome the annoyance and fatigue of climbing numerous staircases and occupying seats next to the roof and a certain class of undesirable patrons often found there.

Mr. Hammerstein deserves the gratitude of the American musical public for having brought to this country an operatic company that compares favorably with the best in Europe. In one night he demonstrated his right to the title impresario. The sincerity of his purpose, and the personal sacrifices he has made in connection with this colossal undertaking have awakened sympathetic interest throughout the country. But the music lovers—using the term as an indication of those who love music purely for art's sake—have not, as yet, been particularly favored in the venture, and they will not be until some revision has been made in the scale of seat prices.

VOCAL STUDENTS AND PARIS.

The plight of American music students in Paris, as described by Mme. Frida Ashforth in this paper recently, should serve as a warning to those who contemplate going to the French Capital to study and eventually startle the musical world by making a first appearance there. "Paris is full of young American girls who cannot get an engagement; they have no voices, no training," says Mme. Ashforth.

Those who have been there, and know, recognize in this statement a deeper meaning than appears on the surface. The manner in which American students are duped by unprincipled teachers in Paris is realized in only small measure here. To these charlatans the American dollar offers a most attractive object for the practice of their deceptive methods. And what does the student gain? Simply the privilege of recording in her biography the fact that she spent so many years of study under the direction of such and such a French professor.

There are reputable vocal authorities in Paris to whom the condemnation of the incompetents naturally does not apply, but the fact remains, Americans are prone to accept the good and the bad on equal standing, so long as they may be able to obtain the foreign "flavor" for their careers. The experiences of the victims of to-day should be of sufficient significance to keep young girls with the right sort of ambitions in America, where thorough and able instructors are to be had in good numbers.

Plea for MacDowell Music.

To the Editor MUSICAL AMERICA:

Permit me a brief rejoinder to your editorial of the 1st inst.

I believe that one of the hardest experiences in MacDowell's life was the comparative elimination of his works from programmes following his declared position in the matter of concerts by American composers.

And now that his work is ended and his resources no longer sufficient, let all musicians revive the use and public presentation of his incomparable works, in studio, recital, and in concert; so that they shall very soon be more widely known and appreciated. No greater or more fitting tribute to this man's genius could be paid than this—and in so doing these would be giving of their abundance; and if there is any doubt that this would help to "make his last days happy," let us recall the words of poor Berlioz when told that his end was near: "Perhaps they will play my music now!"

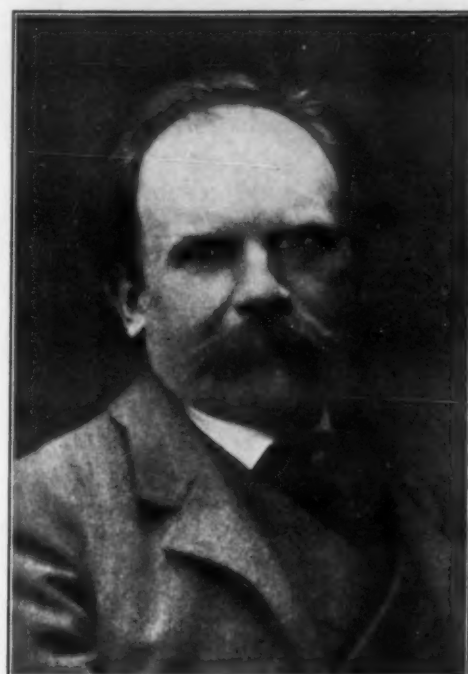
And the millionaires may then contribute of their plenty without the fear of monopolizing the privilege of honoring America's greatest musician. And, furthermore, they can influence the orchestras which they so largely support to play MacDowell occasionally.

Respectfully,

WILLARD PATTEN.

MINNEAPOLIS, MINN., Dec. 3, 1906.

PERSONALITIES.



EUGEN D'ALBERT

D'Albert.—Eugen d'Albert, the pianist, whose last American tour, two seasons ago, was not as successful as had been expected, occupies a unique position in Germany, where he is considered the greatest living interpreter of Beethoven. He occasionally appears in the triple rôle of composer, conductor and pianist, presenting programmes of his own works for orchestra and piano. He is said to dislike practicing and teaching, preferring to devote his time to composition.

Ganz.—Rudolph Ganz writes from Berlin to MUSICAL AMERICA that he will sail for this country on December 22.

Paderewski.—Ignace Paderewski, who has postponed his American tour till next season, is to give a series of recitals in the English provinces late in the Winter.

Hofmann.—Josef Hofmann recently became the father of a promising boy. Mrs. Hofmann is an American, having been Mrs. George Eustis prior to her marriage to the celebrated pianist.

Wagner.—Siegfried Wagner first aspired to the career of an architect. It was during a journey through the Orient, on the completion of a course in architecture, that he decided to adopt his father's profession.

Spiering.—Theodore Spiering, the Chicago violinist, recently played at a charity concert in Berlin given under Royal patronage. The artists associated with him included George Hamlin, the well-known American tenor, and Emmy Destinn of the Royal Opera.

Hopekirk.—Helen Hopekirk, the Boston pianiste, was born in Edinburgh, Scotland, where she first played in public at the age of eleven. After studying for several years at the Leipzig Conservatory of Music she made her debut at one of the Gewandhaus concerts.

Stender.—Frida Stender was the soloist this week at the concert of the Russian Symphony Orchestra at the Hippodrome last Sunday; at the Syracuse Liederkranz concert on December 10, and at the oratorio concert of the London, Ont., Choral Society on December 11.

Lankow.—Eduard Lankow, the young New York singer at the Royal Opera House in Dresden, recently sang for the first time *Sir John Falstaff* in the "Merry Wives of Windsor." His beautifully trained basso profundo was enthusiastically applauded not only by the audience, but also by the King, who had attended the opera for the first time in more than a year.

Sieveking.—Martinus Sieveking, the Dutch pianist who made a tour of this country ten years ago, has frequently been called the "Flying Dutchman," because of his nationality and volatile disposition. He mysteriously disappeared before completing his scheduled American tour and later turned up in Vienna, where he studied with Leschetizky. He has been a resident of Paris for several years.

Giraudet.—M. Alfred Giraudet, who has come from the Paris Conservatoire to the Institute of Musical Art, takes great pride in the fact that not only are all three of the stars who recently won such success in Massenet's "Ariane" his pupils, but three singers now appearing in Grand Opera in New York have also had the benefit of his instruction. They are MM. Giliert, Rousselière and Renaud. M. Giraudet expresses the hope that he will be as fortunate with his American pupils as he has been with those who studied under him at the Conservatoire.

MACMILLEN'S DEBUT A DECIDED TRIUMPH

**VIOLINIST'S FIRST APPEARANCE IN
AMERICA AT RECITAL
LAST WEEK.**

Audience Crowds About Stage at Close of Programme to Applaud Him—New York Symphony Orchestra Assists Him in Presentation.

Francis MacMillen, the young American violinist, who has had all of Europe at his feet, made his debut before an American audience on Friday evening, December 7, at Carnegie Hall, which was crowded with those who were anxious to hear the much heralded "Modern Paganini." That they were not disappointed was manifest by the tumultuous applause which crowned each number.

Mr. MacMillen's style has all of the merits, with but few of the shortcomings, of youth. What impresses one most strongly about his playing is its fire and rhythmic throb; it is instinct with life, and warm with a variety of tonal color. His bowing is quite remarkable.

Mr. MacMillen's first number, Sinding's Concerto in A, was well adapted to his style, changing as it does from grave to gay, from passages of brilliant virtuosity, pure and simple, to singing melody. To the demonstrative reception and long-continued applause which this work received, Mr. MacMillen replied with one of Bach's unaccompanied sonatas.

His other number, the first movement of Paganini's Concerto in D, was given in even better style, as the evident favor of the audience had doubtless overcome a slight nervousness which the violinist had manifested earlier in the evening.

The enthusiastic applause which followed and the manner in which the audience crowded about the stage were strongly reminiscent of the reign of Paderewski. His final encore received as sympathetic and beautiful a rendering as has been heard here for many a day.

Walter Damrosch and the New York Symphony Orchestra gave two Grieg numbers, "Evening in the Highlands" and the "Norwegian Wedding Procession," marked as receiving its first performance in New York, and the overture to Moszkowski's "Boabdil."

"THE MESSIAH" GIVEN AT GREEK THEATRE

Dr. J. Fred. Wolle Conducts Commendable Performance of Popular Handel Oratorio.

BERKELEY, CAL., Dec. 10.—Never was "The Messiah" sung to an audience more reverent or receptive than that which thronged the Greek Theatre recently to hear the favorite Handel oratorio, nor was it ever given here by musicians more in touch with its spiritual significance. In every solo and chorus the words were infused with that touch of intimate appeal born of conviction.

The honors of the production were evenly divided. The work of Zilpha Ruggles Jenkins, soprano, was characterized by fine dramatic power and impressive dignity; Lillie A. Birmingham, contralto, moved the hearts of her hearers by her sympathetic rendering of "He Shall Feed His Flock" and "He Was Despised," while the breadth and volume of Arthur Cunningham's baritone came as a surprise to many who had heard him only in lighter selections. One of the most effective numbers of the afternoon was "Thy Rebuke Hath Broken His Heart," sung by the tenor, Frank Onslow.

The fire and enthusiasm which marked the work of the soloists were by no means absent from the chorus and orchestra, under Dr. Wolle, who has had 250 picked voices of students of the University of California in training for this production for over a year.

Henry Dazian Sails.

Henry Dazian, who for some time was a director of the Maurice Grau Opera Company, was a passenger on the outgoing *La Lorraine* last week. Mr. Dazian is on his way to Paris to see his old friend and business associate, Maurice Grau, who is reported to be in poor health.

LUCIENNE BREVAL SINGS IN "ARIANE"

Former Metropolitan Opera House Favorite Achieves Notable Success in Paris.

PARIS, Dec. 10.—Lucienne Breval, a pupil of M. Giraudet, who achieved a notable success in her appearances at the Metropolitan Opera House several seasons ago, was the bright particular star of the performances of Massenet's "Ariane" recently given in Paris. Perhaps the best idea of her excellence may be drawn from the words of the distinguished French critic, Jean Huré, who, after commenting upon the work of the rest of the cast of "Ariane," says:

"I have reserved Mlle. Bréval for the last; there is a true artist. An actress



LUCIENNE BREVAL

Pupil of M. Giraudet Who Made Favorable Impression in Massenet's "Ariane"

blessed with beauty of the highest type, with variety of expression in the portrayal of emotion, with a touching and noble manner, scorning traditional and ridiculous gestures. Mlle. Bréval is also a perfect singer, capable of the most delicate nuances without sentimentality, the most tragic accents, without brutality, knowing how to guide her large and beautiful voice with the most supple ease and the most profound knowledge of the art of singing."

CASPAR KOCH IN ALLEGHENY.

Prominent Organist Renders Composition of American Composer.

ALLEGHENY, PA., Dec. 10.—The seven hundred and twenty-fourth free organ recital by Caspar P. Koch was given at Carnegie Music Hall last week. The opening number, a "Marche Triomphale" was composed by Prof. Ferrata of the Bever Valley Conservatory of Music and was well received by the audience.

Glade Jarvis Blackstone, baritone, was in excellent voice and rendered several selections with taste and feeling. William Nevin Shaw was also heard in several songs. The sextette from "Lucia" was ill-advisedly attempted by first year pupils, but the concert was otherwise an enjoyable one.

SWISS PIANIST WINS TRIUMPH.

Immense Audiences Hear Hans Richard at Choral Contest in Marion.

MARION, IND., Dec. 10.—Rarely is an artist accorded such a warm reception as was Hans Richard, the Swiss pianist, on his appearance at the Choral Contest held at the Coliseum in this city last week. An audience of over 4,000 was moved to lively demonstrations of enthusiasm, not only applauding, but rising and cheering him on the completion of his numbers.

Mr. Richard played at both the afternoon and evening sessions, the latter being attended by an even larger audience, as a result of the impression the pianist had made in the afternoon.

Singing Contest in Marion, Ind.

MARION, Dec. 10.—One of the most important musical events ever held in the State took place here on November 30. More than 1,000 singers from the Middle Western States took part in the choral contest, and prizes from \$25 to \$500, aggregating \$1,500, were distributed.



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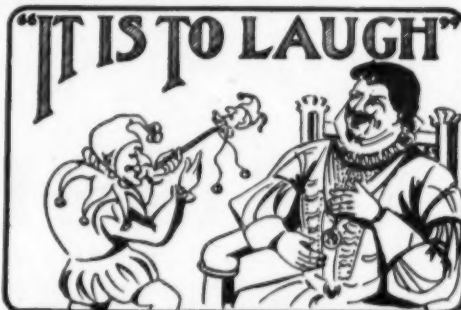
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"Literally stole a march on you, didn't he?"—Kansas City "Times."

Miss Thumper—"That old gentleman cried when I played the nocturne. He said it reminded him of his past life. Is he a great player?"

Mr. Chumper—"No, he used to be a piano tuner."—Cleveland "Leader."

"Who is your favorite composer?" inquired the artistic person.

"I can't say just at this moment," answered Mr. Cumrox, with an appealing glance at his wife, "but it's somebody whose music I can't remember and whose name I can't pronounce."—Washington "Star."

Music Teacher—"Those chords are meant to be rolled, dear."

Little Pupil—"How shall I wrinkle them?"—Lewiston "Journal."

"Woman, you played me false!" The words remained unuttered, but that is doubtless what the long-suffering piano would have said had it been endowed with the power of speech.—Chicago "Daily News."

"Oh, dad, I should so like to go to the Continent to continue my pianoforte. Could you manage it?"

"Well, if you make your desire known to the neighbors I'm certain they'd only be too glad to subscribe toward your expenses."—Ally Sloper's Half-Holiday.

"I never know a girl so susceptible to flattery as Maud."

"Yes, Jack told her she was an angel, and she went right off and began to take lessons on the harp."—Kalamazoo "Telegraph."

Clara—"She puts lots of feeling into her singing, doesn't she?"

Ferdy—"Yes; but it must be awful to feel that way."—Smart Set.

"Here is the advertisement of a man who has for sale a 'piano-player with a human touch.'"

"Well, he can't sell it to me; I've been touched too often."—Utica "Observer."

"Do you ever play on a piano?" asked the agent for the music house of the fireman.

"I do when I find one afire," replied the laddie.—Houston "Post."

"The mayor of San Francisco was a \$40-a-week violin player."

"So I have heard. I see he's in trouble. What is he charged with?"

"Blackmail. They claim he helped to hold up some San Francisco dance halls."

"Perhaps he's a believer in the old proverb."

"What proverb?"

"Those who dance must pay the fiddler."

—Cleveland "Plain Dealer."

"The chanting strains of music," said the man who writes poetry, "often cause us to seek the unattainable."

"Right, indeed!" assented the practical man who lives in an apartment house.

"When the girl in the next flat begins to play Chopin in ragtime I seek a bootjack and there is not one in the neighborhood."—Chicago "News."

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NEW ORGANIZATION FOR CRESCENT CITY

MUSIC LOVERS OF NEW ORLEANS
LAUNCH THE PHILHARMONIC
SOCIETY.

A Series of Recitals by Artists of Wide Reputation and Concerts Enlisting Local Talent to be Arranged—Ferdinand Dunkley Conductor.

NEW ORLEANS, Dec. 8.—On Sunday several music-lovers who have been engaged for some time in the consideration of a new musical culture club for this city met at the residence of Harry Howard.

The meeting was called to order by Ferdinand Dunkley, who had previously been appointed temporary chairman.

J. V. Duggan, chairman of the committee on constitution and by-laws, submitted the latter, which, after a great deal of discussion, were accepted.

It was decided that the name of the new organization shall be the Philharmonic Society of New Orleans, and its object, to give at least three grand concerts or recitals during the Winter, at which noted artists shall appear, and from time to time to give concerts by local talent. It is also proposed to entertain visiting artists and other celebrated people, and in every way to advance music in its highest form in New Orleans.

It was agreed upon to fix the annual dues at five dollars and to dispense with an initiation fee. The annual dues will entitle a member to admission to each of the concerts.

The election of officers resulted in the unanimous choice of J. V. Duggan as president; Mrs. E. von Meysenburg, vice-president; and Harry Loeb, secretary and treasurer. Ferdinand Dunkley will be the conductor.

The board of directors elected is as follows: Corinne Mayer, Mrs. Harry Howard, Mark Kaiser, Mary Scott, Helen Pitkin, Mrs. Joachim, Henry Wehrmann and Mrs. P. Westfeldt.

Bostonians Play in Philadelphia.

PHILADELPHIA, Dec. 10.—For the second concert of the Boston Symphony Orchestra at the Academy of Music last week Dr. Muck had made a programme very different from that of his first concert here, and one that showed his own qualities as a conductor in a different aspect. It comprised Weber's "Oberon" overture, Liszt's familiar piano concerto in E flat major, with Moriz Rosenthal as the soloist, and the first symphony of Brahms.

SIMON BUCHHALTER HEARD IN RECITAL

Gifted Young Pianist Applauded by New York Audience at Mendelssohn Hall.

In Simon Buchhalter, who gave a recital in Mendelssohn Hall on Wednesday of last week, New York made the acquaintance of a pianist of noteworthy gifts, one whose devotion to high ideals was convincingly demonstrated by the spirit of sincerity that characterized his work throughout.

The programme presented was of a na-



SIMON BUCHHALTER
Who Won a Notable Success at His Piano
Recital in New York Last Week

ture to test the versatility of style and maturity of conception of the player, but Mr. Buchhalter met every demand with a facility in vanquishing technical difficulties and an authoritative understanding in matters of interpretation that proved him to be an artist of unusual attainments. An organ concerto in D minor by William Friedemann Bach, arranged by August Strada, which came as an interesting novelty, was followed by Beethoven's variations in C minor and sonata in D, opus 10, No. 3, a Chopin group, Brahms's scherzo in E flat minor, Schumann's familiar "Warum?" and "Grillen," Schubert-Liszt's "Das Sterbeglöcklein" and Liszt's difficult "Mazeppa" etude.

Mr. Buchhalter plays with power and virility, while poetry and romance are by no means lacking in his temperament, which was proved by his Chopin interpretations. Of conspicuous merit were his performances of the Bach concerto, the Brahms scherzo and Liszt's "Mazeppa," which brought the recital to a close in a brilliant and highly effective manner.

MADRID'S SEASON OF OPERA OPENS

Few Modern Works Will be Presented
in the Spanish Capital During
The Winter.

MADRID, Dec. 10.—The opera season here opened with a performance of Rossini's "William Tell," in addition to which "L'Africaine," "Aida," "Hamlet," "La Bohème," "Barbiere di Siviglia," "Carmen," "Cavalleria Rusticana," "Favorita," "Forza del Destino," "Gioconda," "Les Huguenots," "Lohengrin," "Lucia," "Lucrezia Borgia," "Mefistofele," "Manon," "Otello," "Pagliacci," "Le Prophète," "Rigoletto," "Samson et Dalila," "Traviata," "Tannhäuser" and "Le Trouvère" will be given during the Winter.

Vocal virtuosity still reigns supreme, despite the efforts of the press and a portion of the public to substitute works more in conformity with modern taste.

There was talk of mounting "Tristan und Isolde," "Die Meistersinger" and two or three of the "Ring" series, but the plan did not materialize.

The number of performances is limited to sixty-six, to be conducted by MM. Macheroni and Villa. Four or five renderings of Perosi's oratorio "Moïse" will also be given under the direction of the composer.

Little Mothers Aided by Concert.

A concert for the benefit of charity was given by the Little Mothers' Aid Association at the Everett House recently, before a large and fashionable audience. The contributions of the artists who appeared on the programme were voluntary and received a flattering reception, in that nearly every one of those participating was forced to respond to an encore. After the introductory number by the Everett House Orchestra, solos were rendered by Julie Cameron, soprano; Elias A. Bronstein, 'cellist; Mrs. Myles Standish, soprano; Theodor Gordoyn, violinist, and Mary Sandall and Ellen M. Staples, readers.

LEANDRO CAMPANARI IN VIOLIN RECITAL

OPERATIC CONDUCTOR ENTERTAINS
LARGE AUDIENCE IN
NEW YORK.

Displays Exceptional Attainments in the Presentation of an Interesting Programme—Wieniawski's "Polonaise" Charming Interpretation.

As if to remind New Yorkers that he is not only a conductor of super-excellent ability, but a violinist of distinction as well, Leandro Campanari gave a programme of numbers at Mendelssohn Hall on Thursday of last week, before a large and appreciative audience.

The opening number, a sonata by Francesco M. Veracini, was eminently suited to the artist's style, and was rendered with dignity and simplicity.

A "Gavotte" by Marie Leclair and the Beethoven "Romance" in G were an unmixed delight.

The technically difficult and brilliant "Grand Etude" of Bazzini was showered forth like some brilliant meteoric display, but, perhaps, the most finished work of the afternoon was done in the concluding number, Wieniawski's first "Polonaise."

This selection Mr. Campanari rendered with all the delicacy and fire of his art, generously responding to the vehement applause which followed.

The remaining numbers were a "Prelude" by J. S. Bach, "Aria all' antica," Vieuxtemps; "Andantino," Lalo, and a Paganini "Barcarolle."

It would be difficult to decide which is more highly developed, his bowing or his fingering. Both are exceedingly smooth, facile and precise. However, the most impressive qualities of his playing are its silken finish of tone, its rhythmic justness and the control, evident in every phrase.

Kronold Plays for City Club.

The City Club of New York tried an innovation on Thursday night of last week by having a musicale for its members. Two hundred were present, and the affair was such a success that several more will be given during the Winter. Hans Kronold, the 'cellist, was the instrumental soloist. The vocalists were John E. Finnigan, tenor soloist of St. Patrick's Cathedral; Franklin W. Riker and Joseph Royer, a member of the Manhattan Opera House Company.

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CHICAGO GIVES POPULAR PIANIST
WARM WELCOME ON HER
REAPPEARANCE.

Audience's Delight With Performance of Taxing
Programme Testified by Numerous Recalls—
Interesting Novelty by Rachmaninoff Played.

CHICAGO, Dec. 10.—Fannie Bloomfield-Zeisler's appearance at the piano last week in Orchestra Hall was the signal for such a cordial round of applause that she was compelled to stand for some time bowing her acknowledgments. Two years have elapsed since Mrs. Zeisler has played here in public, and the long silence caused concert-goers to be all the more anxious to hear her, but, more than that, there was a feeling of gratitude that she had recovered her health. The warm greeting was, in truth, a congratulation.

To say that Mrs. Zeisler has fully recovered would express only part of what was quickly evident. She appears stronger than ever and seems to possess more vitality. Much bodily vigor is necessary to meet the demands of a nature of so much nervous force and so devoted to hard work, and the requisite strength has been supplied.

Beginning with Beethoven's sonata, opus 31, No. 2, the player presented a number of compositions, among which were several gems of piano literature, pieces in which the effects were decidedly pianistic and in which the performer's interpretative abilities were brought into pleasing prominence. Mrs. Zeisler's reading of the sonata was broad and strong, adequate in every sense. Following this came Liszt's setting of Schubert's "Erl-King," presented dramatically and with fidelity to the trying demands made by the arranger.

Five Chopin compositions came next, the nocturne, opus, 27, No. 1, the scherzo, opus 31, two etudes, and a mazurka, in all of which the artiste caught the mystic charm that underlies Chopin's writings and played as can only be by the very few who have a definite message to deliver and know how to deliver it.

Liszt's concert etude in F minor and Henselt's familiar "Si oiseau j'étais" were also in this group. A hitherto unheard work, a serenade by Rachmaninoff, proved an interesting novelty, and Moszkowski's "The Juggleress" was promptly demanded. The recital closed with a brilliant performance of Strauss-Schulz-Evler's "The Beautiful Blue Danube."

UMBERTO GIORDANO A FAVORITE IN ITALY

Composer of "Fedora" Won Wife
Through Success of "Andrea
Chenier" in Milan.

Umberto Giordano, the composer of Metropolitan Opera House last week, first became known to the American public through his "Andrea Chenier," which was given at the Academy of Music in New York ten years ago. He belongs to the Southern wing of the school of modern Italian composers.

A native of Foggia, where he was born in 1863, Giordano was a pupil of Palo Seraz at the Naples Conservatory. His first success was won with "La Mala Vita," produced in Rome fourteen years ago. When "Andrea Chenier" was put on at La Scala, Milan, towards the close of a season marked by an almost unbroken series of failures, it made so deep an impression that the season was prolonged for three weeks to allow the management to reap the pecuniary reward of the production. Besides winning a gratifying degree of renown the composer incidentally won

a wife, as well, as a romantic attachment sprang up at this time between himself and the daughter of the wealthy owner of the hotel at which he was staying. They were married soon after. "Fedora" was first produced at the



UMBERTO GIORDANO
Italian Composer, Whose "Fedora" was Given
at the Metropolitan last Week

Teatro Lirico in Milan in 1899. It is said to have been accountable in part for Puccini's decision to set "Tosca" to music. Giordano's most recent work is "Siberia," which is being staged in several European cities this season.

Miss Gundling's Triumph in Pittsburg.

PITTSBURG, Dec. 10.—Enthusiasm that amounted almost to an ovation crowned the recital of Elsa Gundling, a soprano of Wheeling, W. Va., at Mount de Chantal Seminary last week. Miss Gundling, who has a voice of excellent quality, compass and power, to which is added genuine temperament, rendered among other things the "Jewel Song" from "Faust" in which she particularly distinguished herself.

DR. MUCK INTRODUCES BRUCKNER'S SYMPHONY

INTERESTING WORK REVIVED AT
BOSTONIANS' CONCERT IN
NEW YORK.

Rosenthal the Soloist and Carnegie Hall Holds a
Capacity Audience, Which Manifests Its Ap-
preciation of Famous Orchestra.

Moriz Rosenthal was the soloist at the concert on Thursday of last week of the Boston Symphony Orchestra, in New York. Carnegie Hall was filled to its capacity by an audience that manifested its appreciation of soloist and orchestra.

Neglected by local organizations for twenty years, Bruckner's Symphony in E major, No. 7, was revived on this occasion by Dr. Muck. In 1886 Theodore Thomas, as conductor of the Philharmonic Society, produced this gigantic work. That was doomed to be its last performance until happily Dr. Muck, an ardent admirer of Bruckner, was brave enough to put it before the public once more.

It is full of the spirit of Wagner, of whom the composer was a disciple, and is reminiscent of the Master's Ring Music-Dramas. There is a strange forerunning suggestion, too, of a bit of Puccini's "Tosca." Power and beauty are manifest in the well-developed themes. Most impressive is the dirge of the adagio. But the work is much too long. Beethoven's "Leonore" overture, No. 3, was the closing number.

Mme. Rappold to Sing in Pittsburg.

Walter R. Anderson has booked Mme. Marie Rappold, by arrangement with Heinrich Conried, to sing with the Pittsburg Male Chorus at their concert in that city, January 25.

FRANCIS MACMILLEN VIOLINIST

NOW ON FIRST AMERICAN TOUR

New York debut Dec. 7 at CARNEGIE HALL, with Mr. WALTER DAMROSCH and the New York Symphony Orchestra, a sensational success.

THE N. Y. WORLD, Dec. 8:

All that has been said by the London critics of the present fulfillment and future promise of Francis Macmillen as a violinist was justified last night at Carnegie Hall when the young artist made his debut before a New York audience with the New York Symphony Orchestra.

Mr. Macmillen has already "arrived." He is the virtuoso. Whatever breadth of interpretation or depth of comprehension time may bring it will be only in the development of a temperament and technique which are rarely satisfying.

Gifted with a personality which is poetic in the extreme the young man brings to his bowing not only the fire and enthusiasm but the beauty of youth. The slender figure, instinct with grace, the dark introspective eyes and wavy brown hair should bring him the homage of a Paderewski.

His delicacy of coloring, his certainty of touch, the impetuosity of his bowing, which in the Paganini Concerto in D major was so amazingly shown, places him at once in the front ranks.

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Jan. 7th.....Akron, O.	" 14th-15th-16th.....Minneapolis, Minn.	" 11th-12th-13th.....San Francisco, Cal.	" 4th.....Columbus, O.
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" 13th (week).....St. Louis, Mo.	" 25th-26th.....Spokane, Wash.	" 25th.....Lincoln, Neb.	" 15th-16th-17th.....Buffalo, N. Y.
" 21st (week).....Chicago, Ill.	Feb. 27th.....Tacoma, Wash.	" 26th.....Souix City, Iowa.	" 18th.....Syracuse, N. Y.
" 28th (week).....Chicago, Ill.	" 28th-Mar. 1st-2nd, Seattle, Wash.	" 27th.....Omaha, Neb.	" 19th-20th.....Rochester, N. Y.
Feb. 3d-4th-5th-6th.....Milwaukee, Wis.	Mar. 4th.....Vancouver, B. C.	" 28th-29th-30th.....Kansas City, Mo.	" 22nd (week).....Pittsburg, Pa.
" 7th.....LaCrosse, Wis.	" 5th.....Victoria, B. C.	Apr. 1st.....St. Joseph, Mo.	

TOLEDO ENJOYS A LHEVINNE RECITAL

Audience in Ohio City Enthusiastic Over the Performance of Russian Pianist.

TOLEDO, O., Dec. 10.—Josef Lhévinne's piano recital at the Collingswood last week attracted a large, enthusiastic audience. Had it been three times as large and five times as enthusiastic it still would not have been out of proportion to the merit of the performer.

The Mendelssohn Presto was perfection; clean cut as a cameo. In the great Toccata, by Schumann, a little more poetry of style would not have been amiss, for the work contains a wealth of romance that was not fully brought out. The player seemed to approach it with his eye fixed on its splendid technical possibilities. From that point of view his performance was indeed remarkable.

Equally remarkable was his playing of the Paganini-Brahms Variations (the less interesting of the two sets) and the other bravura piece, the transcription of the favorite Strauss waltz.

The final proof of Lhévinne's artistry was the consummate taste with which his encore numbers were chosen. The Song Without Words followed the Mendelssohn and Schumann group; the Etude was given after the other Chopin selections; and at the last the purely beautiful gavotte made an agreeable return to the classical style after the modern frippery of the display piece.

The recital as a whole was a genuine treat, and if, as is possible, Lhévinne returns to Toledo before the season is over, his welcome will be warm.

SPRINGFIELD HEARS MARTIN.

Musical Art Society Has Assistance of Popular Basso at Opening Concert.

SPRINGFIELD, MASS., Dec. 12.—The opening concert of the Musical Art Society's second season was given auspiciously on Tuesday evening of last week in High School Hall before an audience of flattering size.

The choir, which was assisted by the Mendelssohn Quartette Club, did creditable work under Arthur H. Turner's direction, especially in the "Lullaby" of Sir Edward Elgar, one of the trio of "Bavarian Highland Songs."

The soloist of the evening, Frederic Martin, basso, made a good impression with his fine voice and clear enunciation. Especially interesting were his interpretations of Schumann's "Widmung" and Mr. Turner's "My Soul is Dark," the latter winning a reception highly complimentary to both composer and interpreter.

NEW HAVEN AUDIENCE HEARS "LOHENGRIN"

ORATORIO SOCIETY AND SYMPHONY ORCHESTRA JOIN FORCES IN WAGNER OPERA.

William Wagner, Caroline Mihr-Hardy, Janet Spencer and Other Well-Known Artists Sing Principal Roles—Dr. Horatio Parker Directs.

NEW HAVEN, CONN., Dec. 10.—Music lovers of New Haven were given an opportunity of hearing Wagner's "Lohengrin", sung on Thursday for the first time in several years, and, needless to say, a large number of people turned out to enjoy it. The opera was presented at Woolsey Hall by the New Haven Oratorio Society, assisted by the New Haven Symphony Orchestra. Dr. Horatio Parker conducted.

The affair was gratifyingly successful from a musical standpoint, for not only did the chorus show that it had undergone a careful training, but the solo parts also were ably taken, and several times the singers were compelled to bow to the enthusiastic audience before proceeding.

Best of the choruses was the well-known "Bridal Procession," which was rendered in a truly majestic and impressive manner. The orchestral part was played with good effect.

The title rôle was sung by William Wegener, who acquitted himself creditably. In the third act, where particularly severe demands are made upon the voice, he sang in admirable style. His higher register was notably sweet and powerful.

Caroline Mihr-Hardy, who took the part of Elsa, created a favorable impression with her fresh, pure soprano, and Janet Spencer in the character of Ortrud disclosed a rich contralto, with the range of a mezzo soprano.

William Harper was suffering with a severe cold, but that did not prevent him from giving a finely finished performance of the music allotted to the Herald; while Claude Cunningham as Telramund sang with dramatic fervor and power. König Heinrich was represented by Frank Croxton.

Boston Orchestra's Matinee Concert.

Russian music made two-thirds of Dr. Karl Muck's programme at the Boston Symphony Orchestra's second matinee concert in Carnegie Hall, Saturday afternoon. There were presented before a large audience Rimsky-Korsakoff's overture to "The Betrothed of the Czar," Glazounoff's Fifth Symphony and a violin concerto in F sharp minor by Gustav Strube, one of the orchestra's first violins. Timothée Adamowski, also a member of the orchestra, was the soloist.

WELL-KNOWN TENOR BEGAN AS ORGANIST

Nicholas Douty Has Achieved Fame Through His Work as Soloist With Important Societies.

PHILADELPHIA, Dec. 10.—A singer of whom Philadelphia is especially proud is Nicholas Douty, the tenor, who is being kept busy this season appearing in concerts and recitals. With the idea of becoming an organist, Mr. Douty began studying piano, organ, harmony and counterpoint.



NICHOLAS DOUTY
Philadelphia Tenor Who Has Appeared With Leading Choral and Symphony Societies

As a young man he became organist of St. Mark's Church, Frankford, Philadelphia, and assistant organist of St. James's and St. Mark's churches, Philadelphia.

Among Mr. Douty's instructors were William Castle, Randegger of London and Sbriglia of Paris. He spent four Summers abroad in study. As soloist with the more important choral societies of the East, including New York, Philadelphia, Baltimore, Washington and Pittsburg, and with the symphony orchestras in these cities he has won the favor of many concert audiences. Mr. Douty has also sung the solo tenor part at every festival of the famous Bach Choir of Bethlehem.

Mr. Douty has composed a number of part songs and vocal solos. At present he is the soloist of the First Presbyterian Church and Keneseth Israel Synagogue of this city.

MENDELSSOHN CLUB SINGS IN IRVINGTON

CONCERT BY NEW YORK CHORUS AUGMENTS THE MACDOWELL FUND.

Well-Known Soloists Heard in Programme Arranged by Prominent Society Leaders—Large Sum Realized for Unfortunate Composer.

It is a rare occasion when the Mendelssohn Club of New York is heard outside of its home city, but to augment the fund it is now raising for the benefit of its former conductor, Edward MacDowell, it gave an enjoyable concert a few evenings ago in Irvington, N. Y.

The club and its soloists journeyed thither in a special car and found the aristocratic town on the Hudson en fête to welcome them. The hall was elaborately decorated and the audience socially brilliant.

The assisting soloists included Mme. Mary Reed, soprano; Arthur Whiting, pianist; Cecil James, tenor; the Olive Mead Quartette; Ethel Cave Cole and Charles L. Safford, piano accompanists, and Charles B. Hawley, organist.

Under the direction of Frank Damrosch five of MacDowell's compositions were sung by the society with fine effect, "The Crusaders" being given in a particularly impressive manner. The audience was appreciative, and insisted upon two encore numbers. Mme. Reed displayed an attractive voice and style in the "Jewel Song" from "Faust," while the contributions of the other assisting artists were also of a high order.

More than \$1,000 was realized from the concert, which was under the direction of Mrs. Henry Villard, Mrs. Henry V. D. Black and Mrs. Roswell Skeel, Jr., as a committee. Mrs. Black entertained the performers at supper afterwards at her country house.

Among the patronesses were Mesdames John D. Archbold, M. S. Beltzhoover, Franklin Q. Brown, B. J. Burke, William A. Burnham, Robert C. Black, Walston H. Brown, Herbert S. Carpenter, Howard Carroll, William Crane, George M. Cumming, C. E. Danforth, Robert Dennison, Tracy Dows, Carroll Dunham, T. C. Eastman, Charles Eddison, Eugene Ellsworth, Richard Farley, Edwin Gould, Charles Judson Gould, Harry Graef, John H. Hall, Frederick Trevor Hill, Alexander Duer Irving, Reginald Jaffray, Charles H. Judson, Stephen Millett, S. W. McCreery, Smith H. McKim, James C. Mackenzie, Gustav H. Schwab, Isaac N. Seligman, Albert Shaw, Michael M. Van Buren, Oswald G. Villard and J. Henry Whitehouse.

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Dr. J. Fred Wolfe and His Musicians.

BERKELEY, CAL., Dec. 10.—A marble chair designed from ancient originals in the Theatre of Dionysius at Athens is being carved for the University of California and will be placed in the Greek Theatre to commemorate the first year's work of the University Orchestra. On the back of this classic chair will be carved the names of the fifteen symphonies which have been played in that beautiful open-air theatre during 1906 by the University Orchestra.

The orchestra is made of the sixty-five best professional orchestra players in San Francisco and the cities about the San Francisco Bay. The conductor, Dr. J. Fred Wolfe, is professor of music in the University of California. The University Orchestra plays only in the Greek Theatre, and never away from the University.

The symphonies played during the fifteen concerts of the first year of the existence of the University Orchestra have been as follows: The First Symphony, Beethoven; in G minor, Mozart; in C, Schubert; Symphonie Pathétique, Tchaikowsky; (as a Wagner programme, portions of "Parsifal," "Die Walküre," "Die Götterdämmerung," and "Tannhäuser"); the Fifth Symphony, Beethoven; the Unfinished Symphony, Schubert; In the Forest, Raff; From the New World, Dvorak; the Second Symphony, Beethoven; the Pastoral Symphony, Beethoven; the Jupiter Symphony, Mozart; the Seventh Symphony, Beethoven; the Military Symphony, Haydn; and the Symphony in E flat, Mozart.

Besides these fifteen symphony concerts, the University Orchestra has played the Mendelssohn music for the presentation in the Greek Theatre by Mrs. Constance Crawley and her company of Shakespeare's "Midsummer Night's Dream"; and on November 27 it furnished the accompaniment for a presentation of Handel's "Messiah" by the University Chorus of two hundred and twenty student singers. Thus far the symphony concerts by the University Orchestra have proved self-supporting. The audiences have ranged in number from 2,000 to 6,700 persons.

An ineffable charm has been discovered in the hearing of the great compositions of the composers of this and other centuries in the perfect acoustic conditions of the Greek Theatre, with the enhancing charm of the classic beauty of the Greek Theatre itself and the added delight of the blue California sky overhead and the surrounding woods and hills.

Institute Student's Calendar.

The Student's Calendar this week at the Institute of Musical Art consisted of a lecture recital by Walter Damrosch, on the Beethoven F major symphony, opus 68 (pastorale), and a recital by the students of the Opera Class who are under the training of Alfred Giraudet of the Paris Conservatoire, whose fame as a teacher of opera singing and stage lore has been world-wide for many years.

Miss Sovereign with Oratorio Society.

Alice Sovereign, contralto, has been engaged by the Oratorio Society for the "Messiah," December 27, at Carnegie Hall.

MECHANICAL PIANO ACCOMPANIES SINGER

Herman H. Fleer Tries a Novelty
at Musicales that Interests
Pittsburgers.

PITTSBURG, Dec. 12.—Herman H. Fleer, one of the rising young musicians of Pittsburg, at a fashionable musicale given last week at the Bellevue Club, demonstrated that the player-piano can be successfully



HERMAN H. FLEER
Prominent Pittsburg Musician and Organist
of Trinity Church in that City

used to accompany a soloist. The musicale was given under the direction of Mr. Fleer, who is the organist of Trinity Lutheran Church, and a local composer of considerable ability. Mrs. Lida McCullough soprano, sang "Oh, That We Two Were Maying." Mr. Fleer is a pupil of Henry J. Lantz of Buffalo and is not only an organist of note, but one of the best pianists in Pittsburg.

The other soloist was Robert F. Hunter, baritone, who sings in the United Presbyterian Church Quartette at Bellevue. Mr. Fleer's musicale was the first of its character ever given in the vicinity of Pittsburg and attracted considerable attention because of its novelty. Mr. Fleer has accompanied some of the best singers of Pittsburg, and has delighted many audiences with his playing.

"OLDE FOLKES CONCERT."

Quaint Costumes Worn by Singers of
the Euterpe Club.

An appreciative and fashionable audience in the Astor Gallery of the Waldorf-Astoria heard the "Olde Folkies Concert" given by members of the Euterpe Club, Mrs. Alcino Berton Jamison, president, Wednesday evening of last week. The affair proved a success both financially and artistically.

Those who appeared wore quaint costumes representing the early part of the Eighteenth Century, and among the selections rendered was a duet, sung by Mrs. Richard Henry Reed and T. S. Chittenden, which had to be repeated several times.

The ensemble numbers were conducted by Chevalier Eduardo Marzo, musical director, and gave evidence of careful training.

RENAUD MAKES HIS DEBUT IN AMERICA

CREATES FAVORABLE IMPRESSION
DESPITE HOARSENESS IN
"RIGOLETTO."

Second Performance at The Manhattan Opera House Also Introduces Bonci and Miss Pinkert in Important Roles—Auditorium Only Half Filled.

Maurice Renaud, a French baritone, made his debut in America on Wednesday of last week in the performance of "Rigoletto" at the Manhattan Opera House. Although suffering from hoarseness, he established himself in the minds of his hearers as a valuable acquisition to the operatic forces of New York. He was received enthusiastically by an audience that half filled the new auditorium.

The rôle of the Duke was sung by Alessandro Bonci, and Regina Pinkert was the Gilda.

Mr. Bonci received an ovation when he sang "La Donna e Mobile." It lasted for several minutes. His rendition of "Questa o Quello" was also well received.

The performance was a trifle marred by Mr. Renaud's indisposition. He was obliged several times to save himself on his high notes, thus weakening several scenes from a musical standpoint.

Miss Pinkert won a success in her singing of "Caro Nome." Her trills, runs and staccato notes were most pleasing. She is essentially a singer of florid music.

The grace with which Mr. Bonci phrased many of his songs was one of the features of the performance. He made a telling bit of braggadocio as he told of his conquests while singing "Questa o Quello."

Miss Giacoma sang *Maddelene*, a comparatively minor rôle, and did not have a fair opportunity to show her ability.

The Week at the Manhattan.

The first performance of French opera was given on Friday, when three new singers were heard in Gounod's "Faust." Pauline Donalda, the young Canadian soprano, presented a winsome impersonation of *Marguerite*. Her voice is one of refreshing purity and youthful charm, and, while not large, it possesses good carrying power. Especially commendable were her accuracy of intonation and subtle effects of shading. An attractive personality assisted in making her portrayal of Goethe's heroine most satisfying.

Charles Dalmores, in the title rôle, disclosed merits of voice and style that made him one of the most valuable members of the company. His tenor, warm and expressive in the lower and middle registers, is capable of ringing high notes. In addition to being a singer of mature intelligence he is an actor of ability and experience.

Paolo Seveilhac as *Valentin* also made his debut on this occasion, with favorable results. Mr. Arimondi, a portly *Mephisto*, added to the successes of his first appearances, his magnificent bass being especially effective in his "Calf of Gold" song. Mlle. Giacoma as *Siebel* and Mme. Donnelle as *Martha* were not happily cast.

Bonci's second appearance as *Arturo*, in Bellini's antiquated "I Puritani," on Saturday afternoon, disclosed his real worth. Without a trace of the nervousness which accompanied his debut at Mr. Hammerstein's opening performance, he sang in splendid voice and with consummate art.

Leoncavallo, the Italian composer, visited the Manhattan Opera House Monday night, sitting in an upper proscenium box. During the first intermission he visited the stage and met Oscar Hammerstein, who asked him to remain in America to conduct a performance of "Pagliacci" on December 22.

"I had intended to sail next Saturday," said the composer, "but I should like very much to conduct my opera here, and it is possible that I may stay."

Monday night's performance of "Rigoletto" at the Manhattan Opera House almost came to an untimely end. As at the previous performance of the opera, Bonci's rendering of "La Donna e Mobile" won him salvos of applause. Refusing to respond to the cries of "Bis," which came from various parts of the house, he attempted to go on with his part, whereupon a scene that would have done credit to the veriest party of roisterers followed.

Those who wanted the air repeated persisted in applauding, in shouting, stamping and whistling. Meanwhile the opera proceeded, although in the uproar not a tone of orchestra or singers was audible.

The performance was an excellent one. With the exception of the substitution of M. Ancona as *Rigoletto*, in place of M. Renaud, the cast remained the same as at the premiere.

On Wednesday night "Don Giovanni" was given with Mes. Russ, Donalda and Arta, and MM. Bonci, Renaud, Gilbert, Brag and Mugnoz.

PAY TRIBUTE TO ALBERT M. BAGBY

Prominent Society Women Show Their
Appreciation of Musicians' Morning
Musicales.

At the one hundred and fiftieth of Albert Morris Bagby's Morning Musicales, acknowledgment was made in a delightful way of the pleasure that Mr. Bagby has given those who have attended the concerts.

After Mme. Sembrich's last song there were loud calls for Mr. Bagby, who appeared upon the stage and was presented with some beautiful flowers by the singer. Then came a set of gold cuff links and vest buttons set with water-pearls, surrounded by enamel, a magnificent repeater watch and a laurel wreath—tributes of esteem from the box holders.

Mr. Bagby was overwhelmed.

The idea of this impromptu affair came to Mrs. Hoffman when she and Louise Ward McAllister were lunching together after the previous musicale. A meeting was called at the Waldorf and everything was arranged. Miss McAllister was unable to be present, but others who were in Mrs. Hoffman's secret, and who enjoyed its dénouement, were Mrs. C. B. Alexander, Mrs. John E. Parsons, Mrs. Frederick Pearson, Mrs. Edwin Gould, Miss Leary, Mrs. Arthur Tuckerman, Mrs. Charles G. Emery and Mrs. Anson B. Flower.

Alvin Rosenzweig's Recital.

Deszo Nemes announces the following programme for the recital to be given Sunday night by his talented eight-year-old pupil, Alvin Rosenzweig, at Assembly Hall, New York: Sonata in F, Beethoven, by André Benoist and Mr. Nemes; Rondo Capriccioso, Saint-Saëns, by Mr. Nemes; Slavish Lullaby, Neruda, and Serenade, Dancla, by Alvin Rosenzweig; Romance in A minor, Max Bruch, and a group of solos by Sarasate, Wieniawski and Hubay, to be played by Mr. Nemes. Young Rosenzweig is a brother of Sadie Rosenzweig, another accomplished pupil of Mr. Nemes.

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COMING SEASON 1906-7

FROM BEYOND THE SEAS

A great hit was made by Carl Nielsen's new comic opera "Maskerade" on its first production in Copenhagen.

A new opera, "Arianna," by Legrand Howland, composer of "Sarrano," is to be produced in several Italian cities in the course of the coming Winter.

The national theatre at Prague will soon give the first performance of Wagner's "Flying Dutchman" in Bohemian, into which language the text has been translated by J. Novotny.

Puccini, the composer of "Mme. Butterfly," is at present working on a new opera in three acts, the text of which was written by M. Veaucaire on the romance of Pierre Louys, entitled "La Femme et le Pantin." The story is not unlike that of "Carmen."

An unprecedented honor has been paid by the City of Genoa to Vivien Chartres, the fourteen-year-old London violinist. At the close of her recent second concert there she received an invitation from the city authorities to play upon Paganini's violin which is preserved as a precious relic, hermetically sealed in a cabinet in the Palazzo Municipale, where it is a sort of shrine for musical pilgrims.

NEWARK SOCIETY HEARD IN CONCERT

Good Soloists Appear at Opening Event of the Orpheus Club's Season.

NEWARK, Dec. 10.—At the concert with which the Orpheus Club inaugurated its eighteenth season last week, this popular chorus again revealed those artistic attainments that have won for it so large a clientele, and delighted an audience that left few vacant seats in Wallace Hall.

Wisely attempting only such works as those to which it can do full justice, the organization selected such numbers as Schwalbe's "Forest Reverie," Storch's "Midnight Patrol" and Strum's "Gaily We Ride." Its skill in vocalization and ability to enter into the spirit of a composition were admirably disclosed in Haydn's merry conceit illustrating the interruption of a party of serenaders by disturbed and disgruntled sleepers.

Magda Dahl, soprano, contributed to the programme the florid aria, "Robert, toi que j'aime," from Meyerbeer's "Robert le Diable"; Parker's "Love in May," D'Hardelot's "In Bracken-Time" and Grieg's "Song of Hope."

A gifted and accomplished violinist was introduced in Rosa Zamels, who played Vieuxtemps's "Fantaisie Appassionata," Hubay's "The Butterfly," an excerpt from Saint-Saëns's "The Deluge," and Joachim's transcription of a Hungarian dance by Brahms, as well as several encores.

Mme. Marie Cross-Newhaus has issued cards for her first salon evening of music to be given at her spacious studios tomorrow (Sunday) evening. More than two hundred guests have been invited, and many well-known artists will appear.

Strauss's "Salome" was given its first presentation in both Berlin and Munich recently. In the latter city Heinrich Knotte sang the rôle of Herod. The orchestra, under Felix Mottl, played with fine effect.

The first performance in Germany of Isidore de Lara's opera "Moina," was given last week at Düsseldorf with brilliant success, due to the care of the director, Zimmermann and the conductor, Schilling-Giemssen.

The Joachim Quartette is at present in London, where it is giving a series of six concerts devoted solely to the works of Brahms, whose quartettes, trios, quintettes, sextette and sonatas for violin and cello will be produced.

The Emperor of Germany has signified to the Syndic of Venice his intention of presenting to that city a bust of Richard Wagner. It will be recalled that the Master of Bayreuth died in Venice in 1883, in the palace Vendramin-Calergi. The bust will probably be placed in the "Giardine Pubblici," the dedication to be held at the time of the biennial exposition of painting, sculpture and applied design, which always attracts so many visitors to the city. This event will furnish the occasion for a Wagner Festival, in which the orchestra of the Berlin Opera will participate.

LILLIAN SILBERSTEIN'S DEBUT.

Talented Girl Pleases Newark Audience on Her First Appearance.

NEWARK, Dec. 10.—Lillian Silberstein made her debut as a pianiste in the New Auditorium Annex on Wednesday of last week and was warmly received by a large audience. Her playing is interesting and she possesses unmistakable gifts, which study will doubtless develop into artistry.

Her programme consisted of compositions representing classical and modern piano literature and a variety of schools. Bach's "Toccata" and Beethoven's "Variations" in C minor are still a little beyond her. A Chopin "Nocturne" was played with a certain charm and beauty of tone that made a very agreeable impression. Godard's well-known "Mazurka" was dashed off with considerable brilliancy, while in a Schubert impromptu the pianiste sacrificed spirit to accuracy. In Liszt's "Rossignol" she summoned her best efforts and scored an artistic success. She was also heard in Tschalkowsky's "Meditation" and Mendelssohn's "Rondo Capriccioso."

Kelley Cole's Appearances.

Kelley Cole, the talented tenor, is to fill a number of important festival engagements in addition to his work in recital and on tour with the Cycle Quartette. He will sing in Louisville, April 19, at the festival, for which arrangements have recently been completed, and May 6, 7 and 8 at the Syracuse festival.

César Thomson Sails in January.

A letter just received by Loudon Charlton from César Thomson, states that the Belgian violinist plans to sail the latter part of January for his American tour. Thomson will be heard with practically all the important orchestras of the country.

EVA GAUTHIER SINGS AT OTTAWA BENEFIT

CANADIAN MEZZO-SOPRANO WELL
RECEIVED AT FINE
CONCERT.

Floral Tributes From Vice-Regal Party and Other Distinguished Guests Testify to Her Popularity—Assisted by Well-Known Soloists.

OTTAWA, ONT., Dec. 7.—Eva Gauthier, the Canadian mezzo-soprano, was accorded a great welcome at the Russell Theatre here last night. The concert was given as a benefit for her, and besides being recalled again and again she was the recipient of floral tributes from the Vice-regal party, Sir Wilfrid Laurier's party and several other distinguished residents.



EVA GAUTHIER
Canadian Mezzo-Soprano Who Sang at
Benefit Concert last Week

Miss Gauthier's voice is charming; it has a great range and considerable power. There is a wealth of dramatic effect in her enunciation, which is exceedingly clear. In the first part of the programme she gave Rossini's "Belle Raggio" from "Semiramide." Her remaining numbers were: Arioso from Meyerbeer's "Le Prophète," Cavatine from Masse's "Paul et Virginie" and four beautiful ballads by Adela Verne and Landon Ronald. "Loch Lomond," given as an encore, appealed irresistibly to the audience.

A young sister of Miss Gauthier, Juliette, displayed excellent qualities and a lot of temperament in a number of violin solos, including a movement from Mendelssohn's Concerto.

Cecil Bethune, the local baritone, sang delightfully Sir Edward Elgar's "Land of Hope and Glory," two Schubert songs and the duet, "Calm as the Night," by Goetze, with Miss Gauthier.

Master Jules Lamontagne, from Montreal, played Dubois's Scherzo et Choral, Bach's Prelude in E flat minor and Stojowski's "Fileuse." He, as well as the other participants in the concert, had to give some encores. Mr. Watkis acted as accompanist.

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(Continued from Page 1.)

The house has been furnished in keeping with its appearance, and there is everything in the way of comfort and convenience that can be thought of. There are parlors, a reading room, a library, pianos, and, in fact, everything that will tend to make it a delightful retreat; nor will there at any time be a rule or system that will make a tenant feel that he is an object of charity.

A matron and house-mother have been installed, but at present there are no other inmates. The founder has assumed the entire cost of maintenance, and has provided an ample endowment for it in his will. At present the building will accommodate twelve musicians, but it will be enlarged as the demands upon it may require.

All applicants must be sixty-five years of age, and shall have followed the profession of teacher of music in the United States for twenty-five years.

Being induced to speak of his benefaction the founder said this week:

"I love music, and the people who have devoted their lives to the art. It is not always the one who does this manages to lay enough by for his old age, and even when he does, misfortune may come and sweep away his savings.

"Men who have stood high in their profession and won an honored name have too much spirit and delicacy of feeling to accept charity, and I honor them for it. But some recognition of their labors for music they are entitled to, and provision for their old age is no more than their just due. Those who enter this home will be as free and independent as are the actors who live in the splendid institution founded by Forrest. The stigma of dependency will be left out."

Mme. Nordica Sails To-Day.

Lillian Nordica will sail for America to-day on the *Kaiser Wilhelm II*, arriving about December 22. Manager Johnston announces her appearance in Brooklyn December 29, when she will be assisted by Shannon and his Twenty-third Regiment Band. Edouard Dethier, Charles Anthony and Sig. Fagnani are announced as soloists in connection with this event. Madam Nordica will be heard in concert at Carnegie Hall January 8 with the assistance of the New York Philharmonic Society. This will be her only concert appearance in New York during the season.

Kitty Cheatham's Recital.

Kitty Cheatham announces that on Friday afternoon, December 28, she will give a holiday matinee of songs for children and "grown-ups" at the Lyceum Theatre. Miss Cheatham has been singing with much success in London the past Summer, and she has found many new children's songs, both French and English, which will make their appearance on her programme. Her matinees last season were a delightful novelty, giving promise of a pleasure in store during the coming holidays.

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LEANDRO CAMPANARI
IN AMERICA—SEASON 1906-1907
CONDUCTOR **MANHATTAN GRAND OPERA COMPANY**



P. A. Ten Haaf, gave a pupils' recital in his studio on South Morris avenue, Grand Rapids, last Wednesday.

A musicale in New York last Saturday evening introduced two accomplished soloists, P. Ethelwyne Cottle, pianiste, and Victor E. Sorlin, 'cello.

Clara Clemens, daughter of Mark Twain, sang at the Barnard Club, in New York, on Tuesday afternoon. She was accompanied by Bruno Huhn.

Last Sunday's service at St. Mark's Pro-Cathedral, Grand Rapids, Mich., was beautified by an excellent production of Dudley Buck's "Forty-sixth Psalm."

Elsie Ray Eddy gave a song recital in Memorial Hall, Brooklyn, Wednesday evening. She sang three groups of songs, one English, one French, and one German.

A cleverly interpreted programme was presented recently at the piano recital given by Grace Dewing at the residence of Mrs. Charles S. Hady on Eighteenth street, Hartford.

Suzanne McArdle of Seattle, Wash., assisted by Adrienne Langer, pianist, Frank Price Giles, reader, and Edwin Gastel, 'cellist recently gave a well rendered programme at a concert in that city.

Jennie Goble, pianiste, and Verne Garden, contralto, students of the Highland Park College of Music, Des Moines, at a recent concert rendered a group of Rubinstein's compositions and Chopin's "Ballade Op. 52."

A. A. Langlois, assisted by Mrs. Charles H. Chaffee, soprano; Jennie Thompson, contralto, and Camillo Napolitano, violinist, gave an artistically rendered concert at Williamston, Mich., last Wednesday evening.

Louis Sajous, the popular baritone, will give a recital in Fry's Auditorium, New Haven, next Wednesday, when he will present a programme consisting largely of difficult opera numbers. His accompaniste will be Edna Estelle Hall.

Amelia Wilscam, the blind pianiste, gave her first concert last Saturday at the Monument National, Montreal. The artists who assisted her were Mrs. D. Masson, Anna Landry, Idola St. John, Violette Nault and Emile Taranto.

The second Mendelssohn Trio concert took place at the Art Gallery, Montreal, last Monday. The programme was composed of a group of selections by Saint-Saens, Schubert and Frederick Smetana's Op. 15, trio for piano, violin and 'cello.

Charlotte Spencer, the cousin of F. S. Spencer, the St. John concert promoter, who brought Mme. Albani to Winnipeg for her farewell concert, will join Mme. Albani on her Australian tour. The young woman possesses a well trained rich contralto voice.

The operetta, "Penelope," which was presented yesterday by the Boys' and the Girls' Glee Club of West High in the high school auditorium, Des Moines, proved to be a great success. The work was supervised by the musical director, Mrs. H. R. Reynolds.

The Milwaukee Liederkrantz held its first concert of the season Thursday of last week under most auspicious circumstances at the West Side Turn Hall, Charles J. Orth directing. The soloists were Bessie Greenwood, Valentine Fernekes, Mr. Daniels, Harry Meurer and Herman Kurztisch.

The Fram Norwegian Male Singing Society gave a concert last week at Minnehaha Hall, St. Paul, at which Olav Moe, a Norwegian violinist, appeared. With the aid of the Normandenes Club of Minneapolis, a chorus of 60 male voices was presented.

The third faculty concert of the Michigan Conservatory of Music, Detroit, was presented last Thursday evening and was in the nature of a pianoforte recital. The programme included a sonata by Victor Benham and also other compositions of his own.

The Y. M. C. A. of Occidental College, Los Angeles, gave its third entertainment recently for the benefit of the Pacific Grove conference fund. The programme consisted of musical selections by Mrs. Catherine Collette, soprano, and Oscar Werner, violinist.

Antoinette Cote, with the assistance of Mrs. Desmarais, Mr. Saucier and Mr. Charbonneau, presented at Karn Hall, Montreal, a musically and artistically rendered programme last Thursday. The numbers were accorded hearty applause by those who attended.

Arnold Dolmetsch, the noted lecturer on music and musical instruments of the sixteenth, seventeenth and eighteenth centuries, spoke on his favorite subject at the Woman's Club in Chelsea, Mass., last week. The important instruments of the period were shown, and selections suitable to each given.

The first concert of the second season of the Orpheus Club of Los Angeles was given last Thursday evening at Gamut Auditorium. The soloists were Mrs. Elizabeth A. Fonda, contralto; Victor Shertzing, violinist, and members of the club, Leroy Jepson, tenor, and Charles W. Hatch, baritone.

The meeting of the Spinnet Club of Lewiston, Me., held recently was especially interesting. While every number on the programme was of a high order of merit, applause greeted the opening duet played by Angie Starbird and Beatrice Phaneuf, and Miss Gatchell's rendering of the difficult Leschetizky Nocturne No. 12.

Fern Lenore Frye, pupil of the Buford Conservatory of Music, Los Angeles, last Friday evening entertained several hundred of her friends with a mandolin recital. Those who assisted her were Dr.

Mollica, pianist; Mr. and Mrs. Buford, 'cello and harp, and members of the Buford Mandolin and Guitar Club.

The Morning Musical Club of Syracuse, N. Y., last Wednesday morning presented a programme of merit in charge of Mrs. Helen Dickie Butler and Gertrude Woodhull, which was interpreted by Mrs. Blanding, soprano; Laura Single, A. Kathleen King, pianistes; Morton Adkins, baritone; Louis B. Phillips and Aurin Chase, pianists.

Beginning this week the Bissell Conservatory, of Pittsburg, which has just received a Pennsylvania State charter, will inaugurate a series of "Evenings With Famous Composers." The first programme, to be devoted to Chopin, will be interpreted by Sara Totterdale, while a talk on his life will be given by Marie Sprague.

Jordan Hall, Boston, was filled recently with a large and representative audience, the occasion being a song recital by F. Morse Wemple of the faculty of the New England Conservatory of Music. The programme embraced two groups of German songs, also compositions by Humphrey, Chadwick and Parker and was liberally applauded at its close.

The second in the series of artists' recitals arranged by Emil Hofmann took place this week in Newark, N. J. Leo Schulz, the noted 'cellist, who rendered several numbers was greeted with a reception of the most flattering nature. Mr. Hofmann, the possessor of a fine baritone, and Mrs. Elizabeth Holmes-Hofmann, mezzo-soprano, gave some interesting German lieder.

The concert given by the assistant teachers and advanced pupils of the Ithaca Conservatory of Music last Tuesday afternoon was largely attended. Those who contributed were Lillian Cropper, Isabel Chandler, violinistes; Miss Woodford, Miss Hulsander, pianistes; Winifred Fuller, Florence Jarvis, vocalistes, and Madge Rogers, reader.

The Minnesota College of Music, Minneapolis, last Friday presented its pupils at a recital which demonstrated to the auditors the splendid facilities of that institution. Ethel Cederberg, Emma Miller, Isabel Nelson, Esther Nordale, Selma Larsen, Myrtle Seastrand, Mabel Smedberg, Helen Engren, Teckla Westerlund, Ruben Nelson and William Nyman presented the programme.

The pupils of the St. Aloysius School of St. Louis gave a musical entertainment recently in their school hall. Those contributing to the programme were Carl Bonroe, violinist, whose rendition of "Hearts and Flowers" displayed manifest talent for one of nine years old; Master Fred Zobel, cornetist, and the Misses Lagermann, Vogelsang, Shehan, Groeschel, Gulker, Ground and Clements.

Prof. Wetzell of Salt Lake City is enlisting the interests of the public schools in the direction of orchestral work, and he has already found enough pupils in the advanced grades who can play various instruments, to begin organizing. He has, in consequence formed small orchestras in the Webster and Franklin schools, and will follow these with similar ones in other schools.

A highly successful performance of Dvorak's oratorio "St. Ludmila" was recently given in the Baptist Temple, Brooklyn. The chorus of 150 was assisted by Josephine Culthard-Neuss, soprano, and Ada Soder-Hueck, contralto, while the orchestra of fifty was composed of accomplished players. John Cheshire, a pupil of Gounod, was the harpist, and William C. Carl presided at the organ.

The old folks' concert given under the auspices of the Epworth League of the Methodist Church last week in the City Hall, Springfield, delighted the large audience with the excellent work of the singers and players in presenting old music. The director was Fred. L. Clark, and the quartette which led the chorus of 65 voices comprised Mary Fitzpatrick, Mrs. H. C. Day, Charles Sauter and H. H. Chilson. The orchestra was composed of fourteen pieces.

A recital was given at the Toronto College of Music on Saturday afternoon by junior and intermediate piano pupils of the Misses G. Anderson, M. Anderson and E. Ashworth. May Simpson, Mary Jones, Eva Clarke, Muriel Millward, Norman and Edith Marshall, Trevor Clarke, Margaret Steele, Evelyn Hall, Lynton Crocker, Dorothy and Stewart Davidson, Lillian Massen, Vera Waugh and Marguerite Waddell participated and were cordially encouraged by the friends present.

A recital was given recently at the Hartford, Conn., Conservatory of Music by Frank C. Gill, baritone, assisted by Charles Gerdinger, Mrs. G. V. Collins and Mr. Abell. Mr. Gill's songs included Schumann's "A Poet's Love," a selection from Handel's "Messiah," and compositions of Ashford, Chaminade, Haile, Sans Souci, Tipton and Slater. Mr. Gerdinger's number was a piano solo, the first movement from Beethoven's Sonata in E flat. Mrs. Collings and Mr. Abell gave Zorn's serenade for two pianos.

The Tuesday Musicales gave their second evening concert of the season before a fair-sized audience in the Church of Our Father, Detroit, Mich., last Tuesday evening. Alexander Petschnikoff, violinist, gave the following programme: Mozart's "Concerto in A major," Vieuxtemps's "Fantasia appassionata, Op. 35," Bach's "Chaconne," Saint-Saens's "Le Cygne" and "Danse Russe" one of Mr. Petschnikoff's compositions. Daisy Findlater, accompaniste, was more than satisfying and gave adequate support to the various selections.

A fair-sized audience greeted the Amphion Quartette at the Universalist Church, Bridgeport, Conn., on Tuesday evening of last week, presumably owing to the inclemency of the weather. Mr. Moore gave a splendid rendition of "The Bloom is on the Rye," Mr. Kimber sang Bohm's "Still wie die Nacht." Mr. Bean also contributed a solo, and Louise Swann supported the soloists well with fine piano accompaniments, and also assisted Mrs. Grey, harpiste, in the difficult variations by Vider.

The Lockwood String Quartette, composed of Samuel Pierson Lockwood, first violin; Angelina Lockwood, second violin; Lucie Eleanor Neidhardt, viola, and Elias Anatole Bronstein, 'cello, opened its fourth season on Friday evening in Carnegie Chamber Music Hall, New York. The programme comprised Mozart's Quartette, No. 21, Sinding's Serenade for two violins and piano, opus 56, and Tchaikowsky's Trio, opus 50, in which John Merceen Cushing was the pianist. The Sinding Serenade was heard for the first time in New York.

The manner in which the pupils of Stella Rice of Lincoln, Neb., recently presented a programme of difficult numbers was proof of the excellent training they received. Those who rendered selections were: Marjorie Hasse, Ethel Rea, Adah Laughlin, Jeannette Mayer, May Mitchell, Elinor Elmendorf, Beulah Postle, Philip Watkins, Jeanette Griswold, Aaron Speir, Lulu Mitchell, Irene Adams, Bernice Heckler, Margaret Elmendorf, Helen Steiner, Cornelia Lindsay, Valria Bonnell, Florence Adams, Vivian Gray, Mary Robbins, Majorie Selleck, Ella Morrison, Olive Seemark and Marguerit Klinker.

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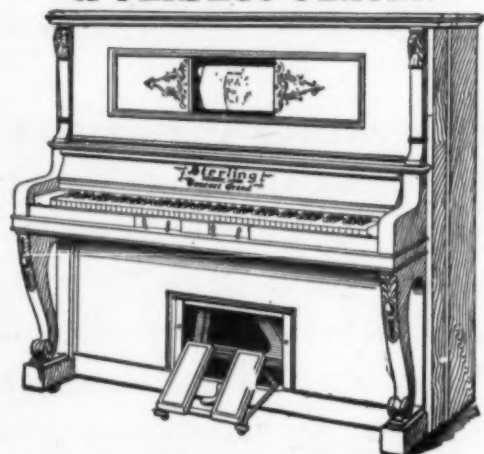
I. Individuals

Burgstaller, Alois—St. Paul, December 18; Philadelphia, December 21.
 Cole, Kelley—Providence, R. I., December 21.
 Eames, Emma—Boston, December 15.
 Eddy, Clarence—Winnipeg, December 17 and 18; Massillon, O., December 21.
 Edwards, Gertrude—Providence, R. I., December 21.
 Carter-Merry, Grace—Toronto, December 27.
 Cochran, Alice Merrill—Syracuse, December 27.
 Crawford-Welton, Mabel—Minneapolis, December 25 and 27.
 Gibson, Dora—Toronto, December 27.
 Hall-Riheldaffer, Grace—Pittsburg, December 28.
 Hall, Walter Henry—Brooklyn, December 18.
 Harper, William—Moline, Ill., December 20; Minneapolis, December 25 and 27.
 Hellstrom, Anna—Carnegie Hall, New York, December 23.
 Hemus, Percy—Brooklyn, December 18.
 Johnson, Edward P.—Toronto, December 27.
 Hussey, Adah Campbell—Syracuse, December 27.
 Lhévinne, Josef—Chicago, December 15.
 Longman, Marie White—St. Paul, December 25.
 Martin, Frederic—Boston, December 23 and 25.
 McDonald, H. Ruthven—Toronto, December 27.
 Miller, John—Minneapolis, December 25 and 27.

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Miller, Christine—Minneapolis, December 25 and 27.
 Neitzel, Otto—Boston, December 17.
 O'Brien, Rose—Brooklyn, December 18.
 Pagdin, William—Philadelphia, December 28.
 Rappold, Marie—Pittsburg, January, 25.
 Rider-Kelsey, Corinne—Providence, R. I., December 21; Philadelphia, December 28.
 Robinson, Walter—Brooklyn, December 18.
 Rosenthal, Moriz—New York, December 15; Philadelphia, December 21 and 22.
 Saint-Saens, Camille—Cincinnati, December 15; Brooklyn, December 27.
 Samaroff, Olga—Boston, December 16; Bangor, Me., December 17; Portland, Me., December 19; Salem, Mass., December 21.
 Sherwin, Marjorie—Rochester, December 27.
 Schumann-Heink, Ernestine—New Orleans, December 6; San Antonio, Tex., December 8; Wichita, Kan., December 26; Denver, Col., December 28.
 Schnitzer, Germaine—New York, December 18.
 Stein, Gertrude May—Cincinnati, December 28.
 Stoddart, Mary—Brooklyn, December 18.
 Towne, E. C.—St. Paul, December 25.
 Walker, Julian—Buffalo, December 18; Jersey City, December 20; Boston, December 25.
 Webster, Reed—Minneapolis, December 25 and 27.
 Wilson, Genevieve Clark—Omaha, Neb., December 23; Minneapolis, December 25 and 27.
 Witherspoon, Herbert—Pittsburg, December 18.
 Yaw, Ellen Beach—Boston, December 17; Omaha, December 22.

2. Orchestras and Bands

Boston Symphony Orchestra—Boston, December 15, 21, 22 and 28.
 Cincinnati Symphony Orchestra—Cincinnati, December 15 and 28.
 Kneisel Quartette—New York, December 20.
 Adele Margulies Trio—Bangor, Me., December 27.
 Olive Mead Quartette—New York, December 20.
 New York Symphony Orchestra—New York, December 15, 16 and 21.
 New York Philharmonic Orchestra—New York, December 21 and 22.
 People's Symphony Orchestra—Carnegie Hall, New York, December 28.
 Philadelphia Orchestra—Philadelphia, December 21 and 22.
 Russian Symphony Orchestra—New York, December 20.
 St. Paul Symphony Orchestra—St. Paul, December 16 and 18.
 Theodore Thomas' Orchestra—Chicago, December 15, 21, 22 and 28.

3. Operatic Organizations

"Madame Butterfly"—Garden Theatre, New York, till December 22; Cincinnati, December 24-29.
 San Carlo Opera Company—Henry Russell, director
 New Orleans, November 20, ten weeks.

4. Future Events

December 18—"The Messiah," Oratorio Society, Brooklyn.
 December 21—"The Messiah," Arion Club, Providence, R. I.
 December 23—"The Messiah," Handel and Haydn Society, Boston.
 December 25—"The Messiah," Cincinnati Symphony Orchestra, Cincinnati.
 December 25—"The Messiah," St. Paul Symphony Orchestra and Choral Club, St. Paul.
 December 25 and 27—"The Messiah," Apollo Club, Chicago.
 December, 26—"The Messiah," Oratorio Society, New York.
 December 27—"The Messiah," Toronto Festival Chorus and Orchestra, Toronto.
 December 27—"The Messiah," Music Festival Chorus, Syracuse, N. Y.
 December 28—"The Messiah," Mozart Club, Pittsburg.

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Only Twelve Real "Strads" in the United States

There has been a calm in the Stradivarius market of late. Several days must have passed since one of these rare old instruments was found in a trunk or closet where it had for years lain unheeded. Of course every old violin thus unearthed is a Strad. No other violin maker is as well known, so for this reason Amati, Guarnerius and other famous Italians are never suspected of having manufactured these neglected fiddles.

These violins, if they were examples of the work of Stradivarius, would be worth from \$5,000 to \$10,000, according to the New York "Sun." This famous maker of Cremona turned out his last instruments during the first quarter of the eighteenth century, although he continued to work down to 1736. He was for a while a workman with Niccolo, most celebrated of the Amatis, and the Guarnerius brothers also served their apprenticeship under the same maker. Stradivarius had his two sons to help him, so they turned out many violins. To-day the Stradivarius pieces are more valuable than those of any other makers.

"How many genuine Stradivarius violins are there in existence?" repeated August Gmuender, a well-known maker of violins. "Well, about 200 in this country and Europe. It is said that there are as many as 500 in the world, but I am sure that cannot be true. There are about twelve genuine, accredited Stradivarius violins in the United States.

"It is a wonder to anybody acquainted in the slightest degree with musical matters that the newspapers could be deceived every week into printing articles about the discovery of a Stradivarius violin. Such a thing never happened but once. The Hauser Stradivarius, as it is called, was found in an old Southern homestead. How it got there was never fully explained, although one of the stories was that it had been sold by Vieuxtemps on one of his visits to this country. Before the war the majority of the valuable musical instruments in this country were in the South. This violin, which proved to be a genuine Stradivarius beyond any question, was bought for \$5,000 by the late Gordon McKay, who lent it to Lenora von Stosch as long as she remained on the concert stage. I never knew what became of it after Mr. McKay's death.

"That was the only Strad ever found in this country. Not a day passes without bringing me by express from all over the country some kind of a violin to be appraised. The circumstances are nearly always the same. The violin has been found hidden away somewhere after long years of disuse or it has been inherited from some relative who in turn never used it or knew anything about it. The writer—for most of these instruments are sent here from a distance—is usually certain that the fiddle is a Stradivarius.

New Light Opera by D'Annunzio.

A new light opera entitled "Cupidia," in two acts and three scenes, will soon be ready for a hearing before New York managers. The libretto and lyrics are by Charles H. Dorr and Frank L. Freeman, and the score by Signor D'Annunzio, a brother of the novelist and playwright, Gabriel D'Annunzio. Signor D'Annunzio was formerly municipal bandmaster and opera director in his native town of Pescara, Italy, but he is now a resident of New York. The locale of the new opera is America and it is of the present time.

"Not three of these violins out of a hundred have any value. They could be bought to-day for less than they cost originally. Most of them are of French or German make. There is rarely an Italian violin of any make whatever among them. There is no possibility whatever of finding a Stradivarius. These fiddles were sold to Among all the violins of this kind in the world—I place the number at about 200—not more than a dozen are authenticated by documents that date from the time of Stradivarius. These fiddles were sold to men of title or great wealth and the documents were handed down with them from generation to generation.

"The qualities of a Strad, as of other violins, can readily be told by an expert; but the number of violins authenticated by documents is very small."

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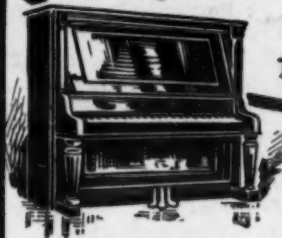
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